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INSIDE - MEET THE MAN WHO BUILT STARBUG!

RED DWARF SMEGAZINE

THE MANY FACES OF LISTER

SMEGATORIAL

Welcome to issue 4 of the Smeg! What did you think of our first fully-painted cover, showing *The Many Faces of Dave Lister*? (See our feature starting on page 14 for the full story behind the cover.) Danny John-Jules (Cat) was so impressed when he saw the artwork that he immediately signed up the artist (Colin Howard) to provide the sleeve illustration for his upcoming Red Dwarf single.

We hope to show you what that looks like next month, but in the meantime this issue is as packed as ever with interviews (Hattie Hayridge and others), news, comic strips (more from Duane Dibbley, Mimas Crossing and Androids, as well as a one-off adventure aboard the Red Dwarf beginning on the page opposite) and features (on special FX, sound FX, the Series 1 episode *Waiting for God*, and we even have an extract from the Cat Bible). Add to that the usual tantalising Series 6 teasers plus lots more exclusive photographs and one question may occur to you...

"What the smeg am I doing, still reading this boring intro, when I could be reading the rest of the mag?" So go for it!

Mike Butcher

This is the man who built Starbug. Now, what do you suppose he has in common with Sylvester Stallone? All is revealed on page 27 of this month's Smegazine!

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(Psst... want to join a fan club? Then write to: The Official Red Dwarf Fan Club, P.O. Box 3013, London N1 3DF. They'll send you details, just as long as you supply them with a SAE. The club is a non-profit making enterprise run by fans and they're not made of stamps, you know!)

RED DWARF SMEGAZINE

THREE MILLION YEARS AGO...

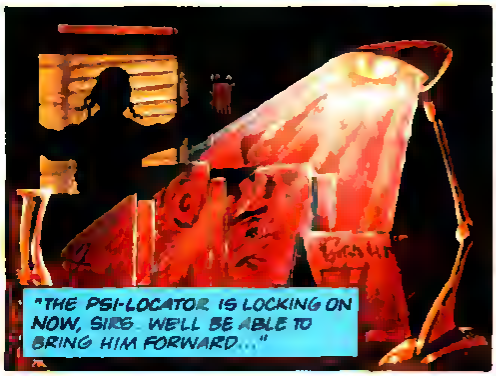
COME ON, LISTER! GET ON WITH IT!

WE *ALL* AGREED... LAST ONE TO FINISH HIS DRINK GETS THE *FORFEIT*!

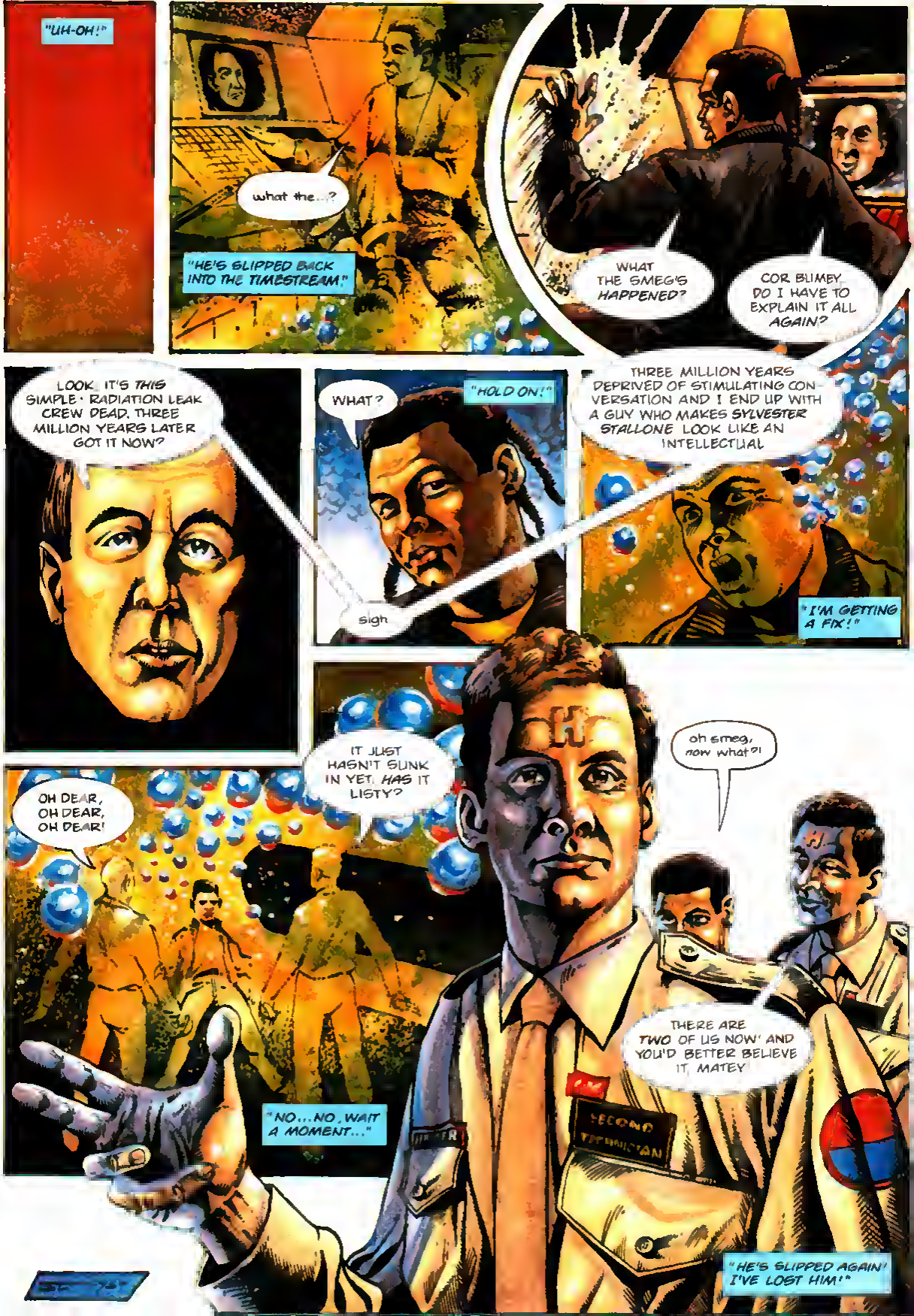
JUST *TWO WORDS* ON THE CAPTAIN'S OFFICE WALL! THERE'S NO BACKING OUT NOW, DAVEY BOY!

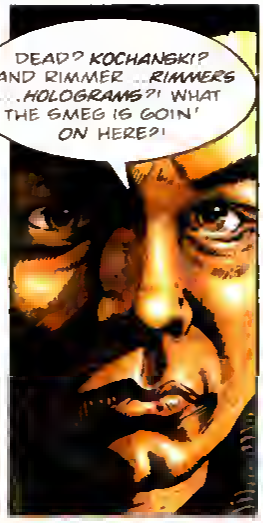
TIME AFTER TIME

"CONTACT!"



••• SCRIPT: Steve LYONS ••• ART: Alan BURROWS & Colin HOWARD ••• LETTERS: Elitta FELL •••


"UH-OH!"
what the...?
"HE'S SLIPPED BACK INTO THE TIMESTREAM!"
WHAT THE SMEG'S HAPPENED?
COR BLIMEY, DO I HAVE TO EXPLAIN IT ALL AGAIN?
LOOK, IT'S THIS SIMPLE: RADIATION LEAK CREW DEAD. THREE MILLION YEARS LATER GOT IT NOW?
WHAT?
"HOLD ON!"
sigh
THREE MILLION YEARS DEPRIVED OF STIMULATING CONVERSATION AND I END UP WITH A GUY WHO MAKES SYLVESTER STALLONE LOOK LIKE AN INTELLECTUAL
"I'M GETTING A FIX!"
IT JUST HASN'T SUNK IN YET, HAS IT LISTY?
oh smeg, now what?!
OH DEAR, OH DEAR, OH DEAR!
THERE ARE TWO OF US NOW! AND YOU'D BETTER BELIEVE IT, MATEY!
"NO...NO, WAIT A MOMENT..."
SECOND TECHNICIAN
"HE'S SLIPPED AGAIN! I'VE LOST HIM!"



NOW WHAT'S THE MATTER, SMEG-FOR BRAINS?

...feel all...

...dizzy...

WHAT DO YOU THINK OF MY NEW HAIRSTYLE, GUYS?

LISTER!

Y You again? one of you ?and still dead ?
OH MY GOD HE'S DELIRIOUS! QUICKLY CAT WE HAVE TO GET HIM TO THE MEDICAL UNIT

LISTER'S GONE INTO LABOUR! HOLLY I NEED TWO SKUTTERS IN HERE, NOW!
OKEY-DOKE ARNOLD!

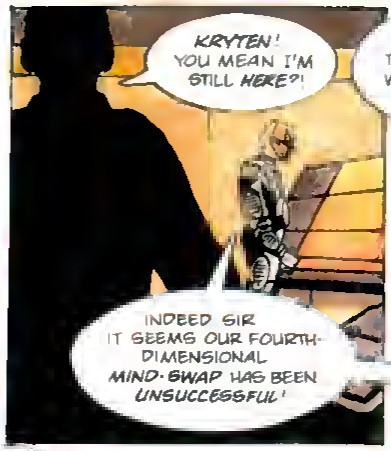
HOW ABOUT THIS?
FRAID NOT HEAD I ALWAYS SAID YOU COULD IMPROVE ON THE FACE BUDDY, BUT YOU SHOULDA HUNG ON TO THE HAIR

OKAY, LISTY I KNOW YOU WANTED KRYTEN TO DO THIS BUT HE'S STILL WALKING FUNNY AND TALKING WITH A CANADIAN ACCENT!
I GOTTA BE DREAMING
SO IF WE WANT THOSE BIG STRAPPING TWIN BABY BOYS OF YOURS DELIVERED SAFELY...

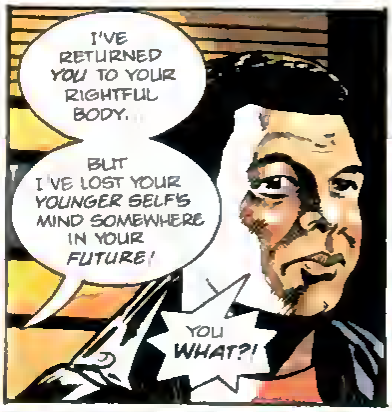
...THEN I'M AFRAID WE HAVE ONLY ONE REAL OPTION!
OH SMEG, THAT'S IT! I WANNA...

"I'VE FOUND HIM AGAIN, SIRS!"
"HE'S ADRIFT IN HIS OWN MIND'S FUTURE ... SLIPPING OUT FROM THE TIMESTREAM AT MOMENTS OF GREAT PERSONAL STRESS!"
"IF I CAN JUST HOOK HIM AS HE PASSES OUR TEMPORAL LOCATION...
"...WE CAN FINISH THE MIND SWAP, AND..."
"...AND..."
WAKE UP!
NODNOL

groan! wh-where am I...?
...NO! I'M SORRY, SIRS ...WE'VE LOST HIM!


KRYTEN! YOU MEAN I'M STILL HERE?!
INDEED SIR IT SEEMS OUR FOURTH-DIMENSIONAL MIND-SWAP HAS BEEN UNSUCCESSFUL!

SO I DON'T GET TO GO BACK IN TIME? TO SWAP MINDS WITH MY YOUNGER SELF? AND I CAN'T SAVE THE CREW?
I'M AFRAID IT'S WORSE THAN THAT, SIR


I'VE RETURNED YOU TO YOUR RIGHTFUL BODY...
BUT I'VE LOST YOUR YOUNGER SELF'S MIND SOMEWHERE IN YOUR FUTURE!
YOU WHAT?!

THAT'S RIGHT LISTY! HE'S BEEN CAST ADRIFT IN THE FOURTH DIMENSION... WITH NO MORE SENSE OF TIME THAN A BRITISH RAIL DIRECTOR!
THAT IS UNLESS I CAN LOCK ONTO HIM JUST ONE MORE TIME...

...AND WITH JUST A LITTLE BIT OF LUCK, MAYBE SEND HIM...

"...BACK WHERE HE CAME FROM..."
unnnnh... c-captain...?
ALL RIGHT, LISTER! YOU'VE GOT EXACTLY FIVE SECONDS TO EXPLAIN WHAT YOUR DRUNKEN CARCASS IS DOING PASSED OUT IN MY OFFICE!

AH, WELL SIR, IT'S SORT OF LIKE THIS... YOU SEE, THE LADS AND ME, WE THOUGHT...
...WE THOUGHT...

...WELL, SINCE IT IS YOUR BIRTHDAY, WE JUST WANTED TO LEAVE YOU A SORT OF GREETING, THAT'S ALL!

WELL, YOU SPELT 'HAPPY' WRONG!
FAT BAS

LATER..
SIX WEEKS' PD' SMEG, I CAN'T BELIEVE IT!
'SWHAT YOU GET FOR NOT BEIN' ABLE TO TAKE YOUR BEER!
DOWN AND OUT IN SIX PINTS - IT'S A NEW WORLD RECORD!

NO, IT'S NOT JUST THAT, MAN - IT'S SOMETHIN' ABOUT THIS WEIRD KIND OF DREAM I HAD! ONLY ALL I CAN REMEMBER NOW IS THE BIT AT THE END!

SOMETHIN' ABOUT CREATING THE UNIVERSE..
the end?

NEWS FROM THE DWARF

with Jane Killick

RED DWARF SEVEN?

With Red Dwarf VI not even on our screens yet, talks are already underway about a proposed seventh series. The BBC are said to be very keen to see more Red Dwarf and studio time has been booked just in case.
BBC bosses were apparently so excited when they saw the scripts for Red Dwarf VI they asked for a Christmas special. That's impossible for this year because there simply isn't enough time to write and record it. But, assuming a seventh series of Red Dwarf gets the go-ahead, a Christmas special looks on the cards for 1994.

SIX SHUFFLES

A couple of the episode titles for the new series of Red Dwarf due to hit our screens in the Autumn have changed. The episode *Present from the Future* will now be called *Out of Time*. And the episode that was originally called *Polymorph II* *Emohawk* has undergone a drastic name change and will now be titled *Emohawk - Polymorph III*.
The correct order for Red Dwarf VI is: *Psirens, Call Me Legion, Emohawk - Polymorph II, Gunmen of the Apocalypse, Rimmer World*, and *Out of Time*. That follows the rough order they were filmed in, except that *Rimmer World* and *Emohawk* have swapped places.
The latest news on scheduling is that the new series should start on BBC2 in October. Transmission dates have yet to be fixed.

CREATE YOUR DWN KRYTEN

A model kit should be available soon that allows you to build your own version of Kryten. Everyone's favourite mechanoid will come in five plastic pieces, that when assembled, will stand about 1 foot (30cm) high. If he is immersed in hot water, his pieces become pliable, so when you're happy with his posture he can be plunged into cold water and his limbs will set in that position. Even his fingers move, so you can have hours of fun setting them into rude positions, although there's no word on whether the model Kryten will have a fully-functioning groinal socket. Manufacturers, Sevens, hope to have the Kryten kit available through mail order before he appears in the shops at around the £37.95 mark. Watch this space!

"BETTER THAN" A TALKING BDOK?

Plans to produce a follow-up to the successful cassette version of "Red Dwarf - Infinity Welcomes Careful Drivers" are being discussed as you read this. Makers of the first talking book, Laughing Stock, are currently "in talks with Chris Barrie (Rimmer)" about narrating Grant Naylor's second Red Dwarf novel, "Better Than Life".

VIDEO FREEBIE

If you've been searching without success for the second video containing the last three episodes of the first series of Red Dwarf, then fear not. The BBC changed their minds at the last minute and decided to stagger the Series I releases over two months. The first video, *The End*, should already be in the shops, while the second volume, *Waiting for God* is out on August 2nd.
Shoppers in Woolworths will be delighted to discover there is something special about their purchase of *Waiting for God*. The "collectable" is an exclusive to Woolies, but as The Smegazine goes to press it hasn't been decided what the freebie will be!

THE MAN IN THE RUBBER MASK

Robert Llewellyn's book about playing Kryten has just been delivered to his publisher. Written straight after recording Red Dwarf VI, it's a humorous look at being encased in rubber and becoming a mechanoid in Britain's best space comedy since Neil Armstrong landed on the Moon and got his speech wrong! Robert's book still has to undergo those boring things that publishers do, like typesetting, before it's available to the public.

T-SHIRT BONANZA

A new range of Red Dwarf T-shirts are expected to be available this month from T-shirt people, Network, although, at the time of writing, the designs haven't been finalised.
Network are also working on a series of Red Dwarf T-shirts based around the sixth series for later this year. Nine suggestions from Rob Grant and Doug Naylor are in the running for the collection, along with some from their own designers. To get hold of these desirable items, you need go no further than The Smegazine where Network usually advertise (cheers, boys!)
Meanwhile, Red Dwarf T-shirts have been spotted on sale in C&A. Could this be the start of a new trend - "Dwarf at C&A?" Whatever next?!

CRAIG ON RADIO 4

Craig Charles (Lister) is going from presenting a wacky breakfast show on Kiss FM earlier this year, to reading a book on Radio 4. Craig will be reading *The Book of Heroic Failures* during the parliamentary summer recess.

GORDON ~~BENNETT~~ BRITTAS

Gordon Bennett, Gordon Brittas is back! Repeats of the last series of *The Brittas Empire* starring Rimmer look-alike, Chris Barrie, have just started on BBC1 (Fridays 16th July - 3rd September (not 20th August))
And next month, Chris Barrie starts filming a new series about the well-meaning but disaster-prone Leisure Centre Manager in an extended run of eight episodes. Tickets for the live audience recordings (every Saturday, 25th September - 13th November) are available from the BBC by writing to the BBC TV Ticket Unit, Centre House, Wood Lane, London W12 7SB. The tickets are free, but numbers are limited and audience members must be at least 14 years old. Don't forget to enclose an SAE.

DANNY IN DEVDN

Danny John-Jules (Cat) is planning to make an appearance at a science fiction convention in Plymouth in November. Armadacon plan to have Danny talking about his life on Red Dwarf over the weekend 12th-14th November, subject to work commitments. For more details, contact: Armadacon, c/o 4 Gleneagle Avenue, Mannamead, Plymouth, Devon PL3 5HL.

SINGLED DUT

Meanwhile, Danny has almost finished working on the new series of *Maid Marian and her Merry Men*, and he is just about to put pen to paper on his record deal. It looks like he will be signing up with ZTT Warner for his debut single, *Tongue Tied*, but as we go to press he apparently still has one or two other offers to consider.

JDAN COLLINS IN THE RED DWARF CDNNECTION

The Producer of Red Dwarf VI, Justin Judd, is leaving outer space to be with a star of a very different kind, Joan Collins. The British film actress and star of *Dynasty* (not to mention an episode of *Star Trek*) is making a pilot sit-com for the Beeb, to be directed by ex-Red Dwarf Director/Producer Ed Bye.

FROM HATTIE TO HILLY TO HOLLY

Jane Killick speaks to Hattie Hayridge

Over the last three years, Hattie Hayridge has become the familiar face of Red Dwarf's scatty computer, Holly. She took over from the very capable face of Norman Lovett in 1989, and not only changed Holly's sex, but also made the part her own.

Hattie first appeared in Red Dwarf *alongside* Norman Lovett, as his female equivalent, Hilly, in the second series episode, *Parallel Universe*. She was asked onto the show by the Executive Producer who had seen her stand-up routine on TV: "Paul Jackson had apparently seen me on *Friday Night Live*," says Hattie. "Then when they wanted a female version of Norman's Holly, he said 'you've got to have Hattie'."

As Holly's female opposite, Hattie spent part of the episode in the same black-surround booth as Norman Lovett, providing the only love interest the computer has ever really had. The two seemed to get on quite well: "I hadn't seen all the episodes before and Norman lent me all his videos to watch," she says. "So I'm one of the few people who's seen episode one!"

To make Holly appear as only a head on a screen, Hattie is filmed separately in a 'photo booth', dressed entirely in black. From there, she has to deliver her lines, but at first she didn't have to remember them: "For that Hilly thing they were on autocue because I suppose they didn't quite know if I was going to pass out at the actual recording and suddenly go 'oh I can't remember anything!' They didn't really know me, so they put it on autocue. But after that I didn't do it on autocue, when I went in it full time. I found it more distracting, because you kind of remember it in your head and if you're seeing it go past your face as well, it's just too distracting. Especially when everyone else remembers their lines - if I have six lines and can't remember them it would be a bit terrible, wouldn't it?"

> **"I don't mind being insulted as long as it's accurate!"**

The role of Hilly was supposed to be a one-off for that episode, but while preparations for Red Dwarf III were underway, Norman Lovett decided to leave the show (due to contractual problems arising from him moving to Edinburgh). Rob Grant and Doug Naylor were then left with having to find a replacement for him.. *fast*.

"It wasn't just a case of 'we've had her, we'll have her again'," says Hattie. "I auditioned with other people. Janine Davitsky auditioned men and women - no animals as far as I know! They basically gave you a sheet of the script to do. It was the bit from *Backwards* where they land back on Earth and it was 'where are we?', 'about a quarter to one'; 'what year is it?', 'a calendar would be helpful',

One of the toughest parts of Hattie's job is posing with the lads without her body. At least Craig doesn't ming lending a hand!

things like that. Basically, if you made Rob and Doug laugh when you said it, then you got it. Luckily they did. I suppose I probably did have an advantage because I knew what the character was, whereas some people had auditioned and had no idea of the series."

She was obviously very pleased to get the part: "It was like leaping in the air, it was brilliant. Not just to be on TV, but to do that. Because some things, some sit-coms you'd think if you got the part 'oh God, I don't know if I really want this', but with that I just wanted to do it so much."

But she was surprised by the reaction of Norman Lovett when she met him soon afterwards in Edinburgh: "I said to Norman, 'do you know I'm Holly in the next series?' He was a bit annoyed really because he thought that Holly was going to be written out if he wasn't doing it - that's what he'd understood. I don't know how true it was or anything. So it was a bit of a shock to him and it was a bit of a shock to me because I didn't know there'd been any difficulty or anything. I think his immediate reaction was 'you've stolen my part', but he soon calmed down. It was just a misunderstanding all round, really."

When Hattie arrived at rehearsals for Red Dwarf III, it was obvious the scripts had been written before Norman's decision to leave and not with Hattie in mind. "There were lots of things of me still being called 'senile old girl', which I kept saying 'do you mind if we change this?' I don't mind being insulted as long as it's accurate!"

Holly's gender change actually returned the character to how it was originally conceived - as a *woman*. "I don't think they changed it too much, it's meant to be a neutral sort of thing," Hattie observes. "There was no banter, the banter stopped. I don't know if they felt awkward doing too much banter with it as a woman. I think there was some possibility there might be some - not love affair - but twinkling in the eye between Kryten or something like that, but they dismissed that idea."

> **"I heckle myself: 'You stupid cow, what are you doing there?'"**

Although Holly is filmed separately from the rest of the cast in her little black photo booth, Hattie found it useful to be with the rest during rehearsals. "What I used to do all the time was stand in the place where the monitor was, so that they'd get used to looking at me and I'd get used to knowing where they'd be when they said their lines, if they were walking past in front of me or what, so you could look as if you could see them. I'd have little drawings of arrows on my script of who walked where and little stick men of who was standing where, so if I had to talk to one then the other, I could remember where they were."

Being just a head on a screen didn't leave much room for dressing up. Although Hattie tends to remember episodes like *The Last Day* where she got to wear a tiara and earrings. "The wardrobe man, Howard, used to say 'I don't do anything with you, do I?' So he used to try and chip in a pair of glasses or a hat or something like that now and again. He did have a budget for me even though nothing was spent on it."

As Red Dwarf ventured outside the ship more, Holly's role diminished somewhat and Hattie was not always involved in the action. But she was always at recordings and rehearsals. "You get to be a bit of an observer in some ways when you've got a small part," she says. "They used to say 'oh, you can go home if you like' after a bit, and I'd go 'I'll stay' because I used to like watching it... I used to wander around

everywhere, especially the scenes with monsters in, I was never in the scenes with monsters."

In the third series, the Polymorph was perhaps the most difficult monster to film. Hattie describes the Polymorph itself as "the one with the big teeth, worked by levers". She remembers it took ages to film scenes where it changed into an animal. "It took hours to get that rabbit just to stand in the studio," she says. "The rabbit kept running off under the cameras. It was the second shot, and it took two hours to get this rabbit to stand there."

Another shot that seemed relatively simple on paper, but became more complicated on the day, was where Rimmer has to run round into the corridor and confront the Polymorph. "Just as he ran round the corner, the whole monster just collapsed," laughs Hattie. "They had to rebuild the whole thing just for that one little bit, because they'd filmed everything else. It just collapsed ten seconds before it should have done, and all the levers fell off and everything. There was spot-welding going on."

Another good episode to watch from the wings was *Bodyswap* where Rimmer took over Lister's body, and Rimmer's hologramatic form was controlled by

> **"Being bald apparently suits me!"**

Lister's mind. They dubbed each others' voices later, but during recording, Chris Barrie and Craig Charles impersonated each other. "It was quite hysterical watching them do that," says Hattie. "Because Chris is an impressionist anyway, it was just like they had to keep stopping because they were giggling over him doing Craig. And then Craig, even though he's not an impressionist, was really good at doing Rimmer. It was quite funny really to see them do each other."

At the end of the third series, Red Dwarf upped sticks and went South. Hattie remembers this changed the experience of being in the programme quite a lot. "It was actually fun when we used to go up to Manchester because it used to be rehearsals in London and filmed in Manchester. Then they closed the studios up there for refurbishment. They got used to doing it in Shepperton, and realised I suppose, it must have been cheaper than giving us all a five-star hotel room in Manchester. It was fun to go down there, we used to get our own hostess coach, one executive Rapide coach with a woman on it, like a hostess, serving you tea and sandwiches. We used to watch videos on the way up on the telly.

"We stayed two nights. We'd go up on the Sunday, stay there Sunday night and then pre-record Monday, do the show Tuesday, then drive back Tuesday night. The Sunday we got there, we'd all go out for a meal and stuff, so it felt you were bonded together more than the other where you felt you were commuting to work and going home again. It was nice to do that."

Red Dwarf IV, filmed at Shepperton studios, actually saw Holly have a few more lines and appear in the show a little more. There was even a Holly episode, *White Hole*, where she became hyper-intelligent. For that, Hattie also had to be transformed visually.

"That pleased the make-up department because they could mess around with me. At one point, one original idea was for me to be in a bald cap, but strangely enough they put it on and they thought it looked too good," she laughs. "They thought I'd be like a sort of egg-head. But lucky for later life, perhaps, being bald apparently suits me! So then they just said 'well it's not worth doing that then if it's going to suit her'. So they did my hair back with just one little curl thing at the front."

The super-intelligent version of Holly came out of the screen and appeared as a disambodied head suspended in mid-air. For that, Hattie left her photo booth to

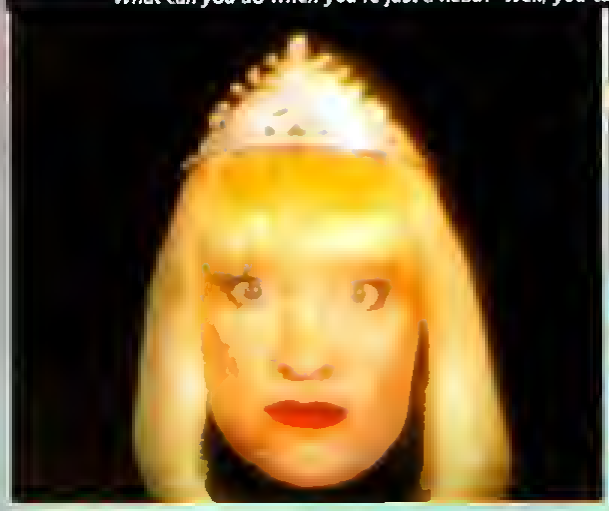
> **"I was never in the scenes with monsters."**

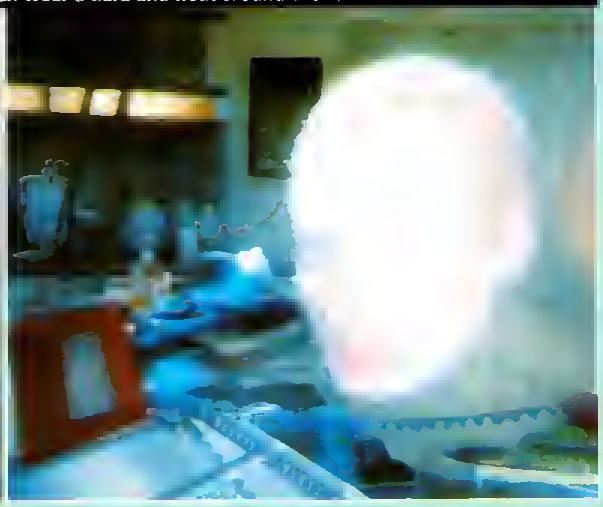
be filmed in front of a blue screen. Her head was then electronically 'overlaid' onto the scene using *Chromokey*. "That was really good when it came out of the computer. I thought perhaps they could have done that for series five - that possibly could have been a change, that she became super-intelligent and came out of the machine. It would have been a way to allow her to move about."

Special effects shots like that, model shots, music and sound effects are all completed in post-production when the actors are all off doing other things. So the first time they get to see it in its final form is on the telly. "I like to see them as they go out, I like to feel I'm laughing at the same point as six million people," she says. "I feel I can do it now very objectively, I heckle myself - 'you stupid cow, what are you doing there?' I get very critical and objective, but by then of course it's too late. You feel 'that's wrong', or 'my fringe was parted in the middle and nobody said!' Sometimes I'm looking down too much, but you can't actually tell [at the time], the first time you see it is on the telly. Sometimes you wish you could see it played back [in the studio], well it would be too late then, once it's recorded it's recorded."

In the second part of this interview, Hattie remembers meeting Elvis Presley, swooning in the presence of Ace Rimmer, and talks about the difficulties of filming Red Dwarf V with a new Director.

What can you do when you're just a head? Well, you can wear a tiara and float around the room for starters...





PHOTOS ELITTA FELL, CHRIS RIDLEY, MIKE VAUGHAN

The Many Faces Of Dave Lister

Joe Nazzaro peers closely into the face of the most famous slob in the Universe and asks the question: "Who are all these guys?"

Dave meets Deb, the female face of Lister (played by Angela Bruce).

As the only human being on Red Dwarf, Dave Lister has gone through a lot of changes over five series of programmes. We've also seen many different versions of his character, including Lister as an old man, a young boy, a woman, a chicken and a minature Robocop (or is that Roboslob?) The following then, are some of the more unforgettable incarnations of everyone's favourite beer-guzzling slob of the future...

In *Future Echoes*, the ship passes light speed and the crew catch glimpses of themselves at different points in time Lister meets his 171 year-old self, whose 'locks' are so long, they reach the floor and who has a prosthetic hand that can be used for opening beer bottles

Rimmer tries to glean an idea of his own future from the old man but, to his intense annoyance, the geriatric Lister disappears without telling him anything.

Lister also encounters his near-future self, who is emerging from the ship's medical unit, carrying his twin sons, Jim and Bexley. It isn't revealed how he manages to have two sons, without a woman on board, but Lister pronounces 'it'll be a laugh finding out.' He takes a picture of the proud father, a picture which - mind-bogglingly enough - has already become a 'future echo', having popped up in the episode earlier!

When Lister catches a mutated virus in *Confidence and Paranoia*, his subconcious splits into two completely different beings Confidence (Craig Ferguson) looks like an outrageously dressed game

show host, with a personality to match, while Paranoia (Lee Cornes) is a quivering little wretch who still remembers how Lister practised kissing - using his own hand!

Stasis Leak saw no less than three different Listers: the present-day character, the 'original' Lister (seen in flashbacks from three million years earlier), and an older, bearded Lister supposedly from some 5 years in his future. When the 'real' Lister uses a stasis leak to travel back in time to rescue Kochanski, he discovers his lost love has just gotten married and is honeymooning at the Ganymede Holiday Inn. He and the Cat go to the hotel, only to discover that Kochanski has married .. Dave Lister, one of his future personas, who has travelled back in time and beaten him to the punch.

The last episode of the second series, *Parallel Universe*, had the crew of the Red Dwarf meeting alternate versions of themselves. In Lister's case, it is Deb Lister (Angela Bruce), his female counterpart, who is just as crude and disgusting as he is. The two Listers wind up getting stone drunk and going to bed with each other and, in the episode's final scene, Dave Lister discovers that he is the one who's pregnant. Although the actual birth takes place somewhere between the second and third series, it does explain the 'father' Lister seen in *Future Echoes*.

The third series went even further in showing different versions of Lister. In *Body Swap*, Kryten uses an experimental mind swap technique to put Rimmer in Lister's body and vice versa. The idea was for Rimmer to get Lister's pudgy frame back into shape, but the temptations of a human body prove to be too much for the former hologram. He embarks upon a series of smoking and overeating binges and even kidnaps Lister's body for an extended holiday.

In the next episode, *Time Slides*, the crew discovers a means of changing history by using specially treated photographs to enter the past. Lister meets up with his teenage self, a rock guitarist for a group called *Smeg and the Heads*, and convinces him to patent an invention called the 'Tension Sheet', actually a piece of bubbled packing paper coloured red. He succeeds in changing the past, and Rimmer has to go back to rescue the rich and successful Lister from a life of luxury.

DNA features a number of changes for Lister, most of them unwanted, when the crew starts tinkering with an alien gene splicer. First, the Cat accidentally transmogrifies him into a chicken, and when he tries to reverse the process, Lister is turned into a mouse.

At the end of the episode, the mutton vindaloo beast is inadvertently created, and the only way to stop it is by using the gene splicer to change Lister into 'man plus'. The experiment only partially succeeds - he becomes a cyborg-like creature, á la Robocop, but he is only one foot tall!

In *Dimension Jump*, the viewers are introduced to a parallel universe, where each member of the Red Dwarf crew has a double. In Lister's case, the character is a space mechanic named 'Spanners', who naturally enough, is married to Kristine Kochanski, and has twin sons named Jim and Bexley.

The fifth series saw a further crowd of Dave Listers. With the arrival of the Inquisitor, each member of the crew has to be judged on their worthiness to exist and, unfortunately, they have to be judged by themselves. So Lister comes face to face with Lister, who tells him to 'get out of this one, smeg head!'

When Lister and Kryten are both judged unworthy of life, the Inquisitor erases them from existence, and replaces them with new versions. The alternative Lister and Kryten don't last very long, however, as they are soon vaporized by their creator. In the episode's climactic battle, Lister is struck by a ray from the Inquisitor's gauntlet, and changed into a young boy ('Smeg! You youthed me!' he cries.) A few moments later, a second ray ages him into an old man, one vastly different to the old Lister seen in *Future Echoes*.

Demons and Angels features three wildly different Listers. When the triplicator brings about the destruction of Red Dwarf, it also creates two new ships, one high and noble, the other low and ugly. The 'high' Lister is disgustingly sweet and philosophical, while the 'low' version is a space cowboy, with discoloured teeth and an obnoxious, high-pitched laugh. By the end of the episode, Kryten manages to recombine the two Red Dwarfs, but somehow the 'low' Lister stows aboard the ship, only for the Cat to dispatch him with a bazookoid.

The final episode of series six, *Back to Reality*, has the Boys from The Dwarf waking up to find that they have been playing an interactive computer game for the last four years. Lister discovers that he is really a government agent named Sebastian Doyle, but the persona and his environment turn out to be a realistic hallucination, induced by a creature called the despair squid.

Also in that episode, Lister/Doyle looks into one of the other Red Dwarf games in progress, and sees a very different version of himself, who saves the day and gets Kochanski. Some Listers have all the luck!

And that brings us up-to-date to the sixth series of Red Dwarf. What sort of changes do the warped minds of Rob Grant and Doug Naylor have in store for Dave Lister? A Lister clone? Yet another future Lister? A hologram Lister? Or perhaps a Lister robot? Only time, space and six more classic episodes of the Galaxy's greatest TV show will tell.

MIKE VAUGHAN

Some Listers are more 'heroic' than others -like this venom-induced computer simulation from Back to Reality.

"I'll tell you one thing: I've been to a parallel universe, I've played pool with planets and I've given birth to twins, but I never thought in my entire life, that I'd taste an edible Pot Noodle!" - Dave Lister, Demons and Angels

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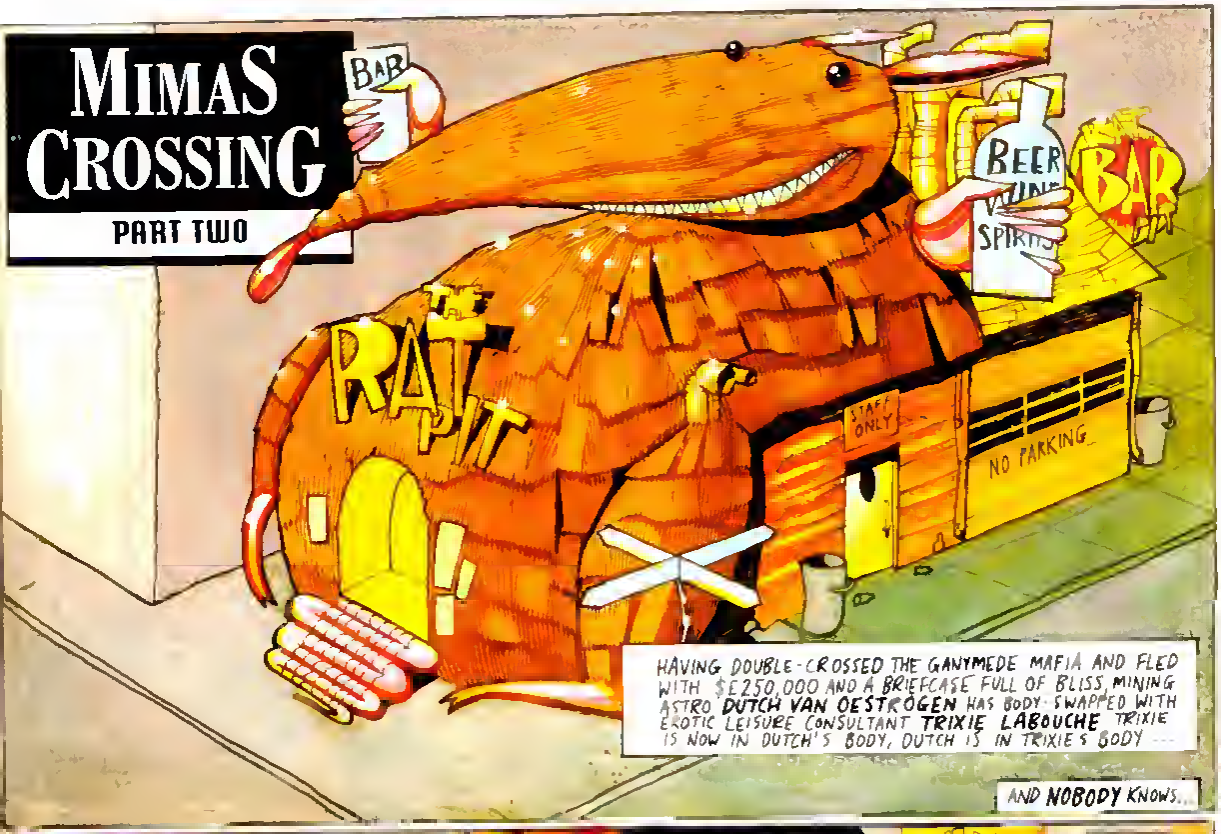
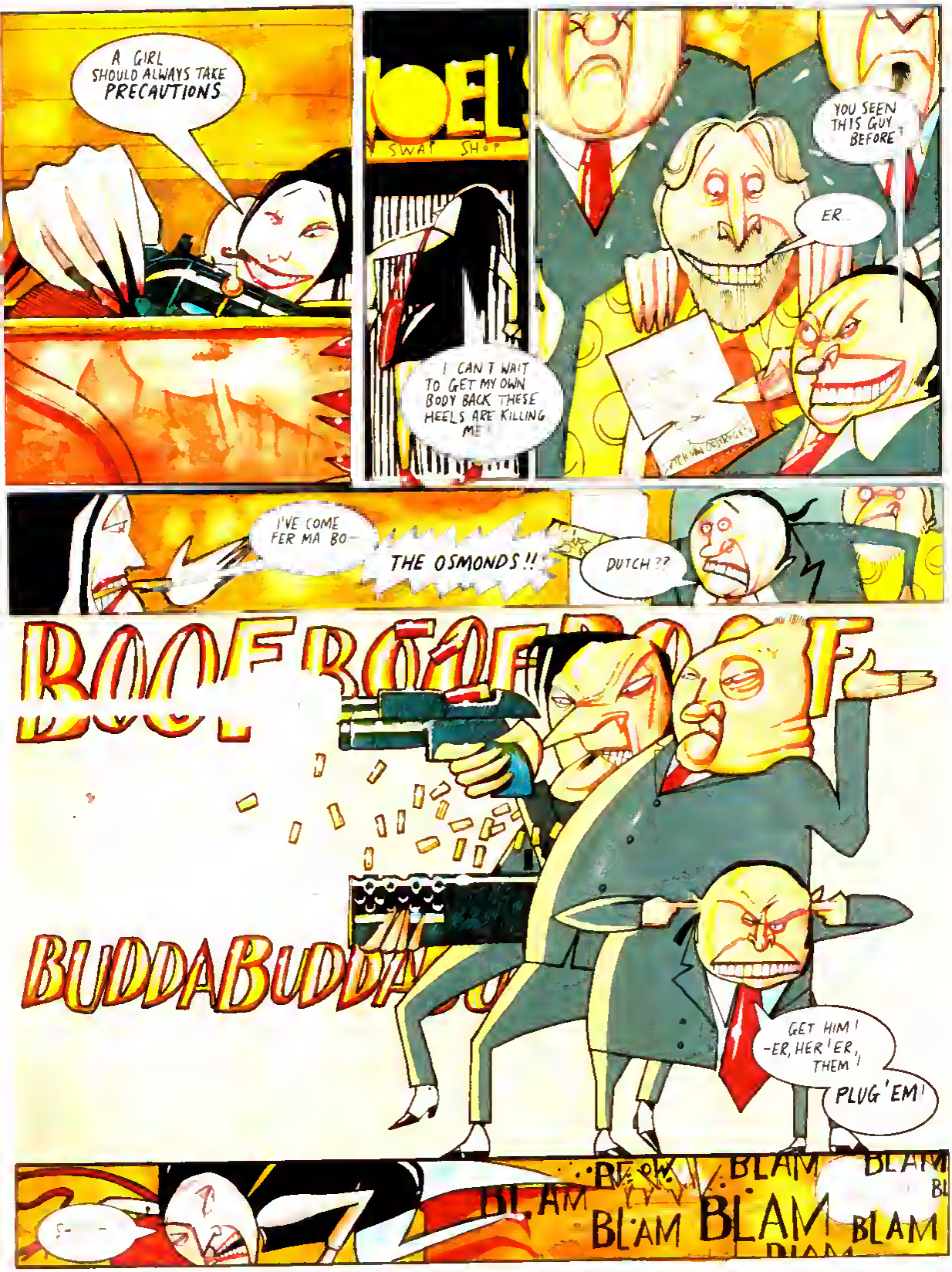
MIMAS CROSSING

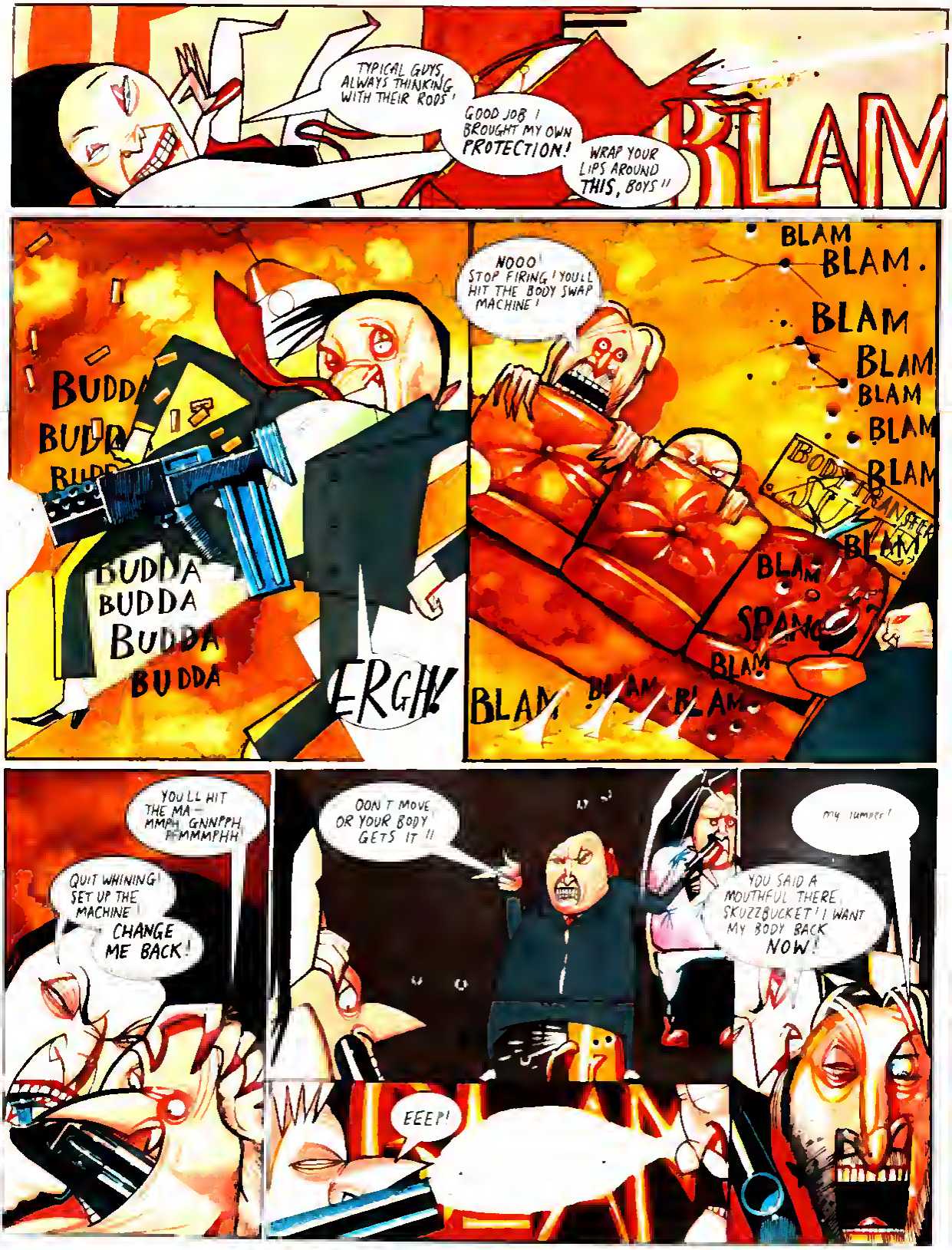
PART TWO



+++ SCRIPT: Pat KELLEHER & James HILL +++ ART: David LYTTLETON +++ LETTERS: James OTIS +++

A WOMAN JUST AIN'T SAFE THESE DAYS! THAT'S THE FOURTH GROPER THIS WEEKEND!
IT'S DRIVING ME CRAZY! I'VE BEEN HOLED UP IN THIS BODY TOO LONG! I'M GOING STIR CRAZY! I GOTTA GET OUTTA HERE! I GOTTA GET MY OWN MUSCLES BACK
SEX SHOP
UNSPEAKABLY VILE PORNO FILTH EMPORIUM
THE HEAT MUSTA DIED DOWN BY NOW
STILL NO SIGN OF DUTCH LITTLE JIMMY
THE RAT PIT
SOMEBODY MUST BE SHEILDING HIM
SOME BODY-
THAT'S IT! HAVE THE BOYS HIT THE BODY SHOPS!
NO, SORRY
NEVER SEEN HIM
NOPE, HE HASN'T BEEN IN HERE. I'D RECOGNISE THAT NASTY DRY SKIN CONDITION ANYWHERE. COULD I SUGGEST HE USE A MALE MUD PACK AND OUR RANGE OF NATURAL SKIN MOISTURISERS FROM THE JUNGLES OF IO?


A GIRL SHOULD ALWAYS TAKE PRECAUTIONS
JOEL'S SWAP SHOP
I CAN'T WAIT TO GET MY OWN BODY BACK THESE HEELS ARE KILLING ME!
YOU SEEN THIS GUY BEFORE?
ER...
I'VE COME FER MA BO—
THE OSMONDS!!
DUTCH??
BOOFBOOFBOOF
BUDDABUDDA
GET HIM! -ER, HER! ER, THEM!
PLUG 'EM!
BLAM
BLAM
BLAM
BLAM
BLAM


TYPICAL GUYS, ALWAYS THINKING WITH THEIR RODS!
GOOD JOB! BROUGHT MY OWN PROTECTION!
WRAP YOUR LIPS AROUND THIS, BOYS!!
BLAM
BUDDA BUDDA BUDDA BUDDA
ERGH!
NOOO! STOP FIRING! YOU'LL HIT THE BODY SWAP MACHINE!
BLAM BLAM. BLAM BLAM BLAM BLAM BLAM
BODY TRANSFER
BLAM
BLAM SPANG BLAM
BLAM BLAM BLAM
YOU'LL HIT THE MA— MMPH GNNPPH FFMMMPHH!
QUIT WHINING! SET UP THE MACHINE! CHANGE ME BACK!
DON'T MOVE OR YOUR BODY GETS IT!!
my lumper!
YOU SAID A MOUTHFUL THERE, SKUZZBUCKET! I WANT MY BODY BACK NOW!
EEEP!

BLIT
FLIT
SOMETHING'S WRONG WITH THESE READINGS THE MACHINE MUST VE TAKEN TOO MANY STRAY SHOTS
IT'S GONNA BLOW!
KABOOM
UGGGH!
NOEL
UGGH! I ILL GET YOU, DUTCH I'LL GET YOU!
MY MACHINE! MY LOVELY MACHINE!

UUHHH... DIZZY JUST GOTTA REST A MINUTE GET MY HEAD TOGETHER...
THEN I CAN GO AND COLLECT THE CASH AND THE BLISS FROM-FROM...
FROM WHERE? I CAN'T REMEMBER WHERE I STASHED IT!
I CAN'T REMEMBER!
THAT'S IT! NEVER AGAIN! THAT KIND OF STUFF'S AS DANGEROUS AS BEING A PROSTITUTE!
HOME SWEET HOME
UGH! I CAN STILL FEEL THAT CREEP'S MIND... HIS THOUGHTS... THEY'RE DISGUSTING AND-- AND-
AND FOR SOME REASON I CAN REMEMBER WHERE THERE'S A CASE OF BLISS AND $E250,000 STASHED!
NEXT ISSUE: BODY HEAT!

HOLLY GRAMS

Dear Mr Editor Type Person,
I demand the right to a fair hearing! A reply to a letter in RDS Vol 2 Issue 2 described my last letter as ghastly, especially the comment about my sperm Well yes, I have to admit that it was pretty gross, but it wasn't part of the letter, it was scrawled on the back of the envelope. The letter was a very lovely one, praising two of your writers, Steve and Chris, and their new book What you have to take into account is the fact that I'm under a lot of pressure at the moment What with Series VI in the can, but not on the screen and Series I being constantly delayed, it's all getting to me! I think it would be very nice if you printed this letter to show my side of the story If you don't, I reserve the right to call you a pooh-face and not ever lend you my Wombles video (Told you it was getting to me!) In fact I've gone a bit doo-la-lee-tap because of my GCSEs I've snapped gner fnergle guffen geffy boogle flob - see, I've forgotten how to write! Luv ya lots but not in a sexual way
Simon Dunn, Bristol
(P S If you do print this, can I say a big "HELLO" to my mate Dominic, who has cancer He is in the haemotology ward in Southmead Hospital, and RD keeps him as sane as possible)

OK, Simon, I apologise When I said 'ghastly' I suppose I really meant 'worrying' After all, it's not every day that I receive letters from people who claim that their sperm are the youngest Red Dwarf fans - especially people who write it on the back of the envelope for all to read! Now, about that Wombles video

Hi Hol,
I need help! I'm stuck in the sand up to my neck, my face has been smeared with jam and I'm about to be eaten alive by killer ants The only thing that can save me is a dose of the good luck virus and a triple fried egg butty with chilli sauce and chutney HELP!!!!
Aileen McKerr, Mullingar

Sorry Aileen if you will get yourself into these predicaments it's about time you learnt how to get out of them on your own

Hi Smeggies!
I admire your magazine a lot, I get it every month and it is smegging excellent I have something to point out though In the 'Cantabelis Tales (issue forgotten), have you noticed the man drinking a pint of beer in the bottom left corner of the penultimate page? He was also at the Dimension Jump '92 convention, as we saw in the review Does he work for the Smegazine? Could he be Mike Vaughan? Steve Curley? Daniel Fryer? Mike Butcher? Chris Howarth or even Steve Lyons? (All of whom are people you don't know, but they produce this smegging brilliant Smegazine!) If not, do these pilgrimage goits watch Red Dwarf?
Adam 'Blue Cheese" Zammit, Romsey

At last it can be revealed that mysterious stranger in the 'Cantabelis Tales' was none other than the beer-swilling godfather of Red Dwarf fandom, Nic Farey Nic runs the Official Red Dwarf Fan Club and he tends to crop up in our artwork from time to time because we love him so much

Dear Hol,
I take exception to the suggestion that Duane Dibbley would choose to become a train driver (Ref Dwarf Vol 2, No 2), to compare the kind of people who sit on railway platforms, writing down train numbers with the skilled people who drive them is as absurd as comparing the people who hang around in Heathrow's departure lounge doing similar things to planes with the pilots of said aircraft For many males of a certain age driving a train was a youthful ambition on a par with batting for England or playing centre forward for Manchester United thundering across an idyllic countryside with only a shovel and a pile of coal for company Admittedly the change to more up-to-date methods of power has rather diminished the romantic aspects of an occupation that is, nevertheless, definitely not an uncool profession Reading further into the article it became apparent that the author of the piece wasn't really sure just what was 'cool' and what wasn't, which leads me to suspect that the person might be a bit of a Dibbley him/herself
Chris Howarth, Manchester

The writer of our 'Ref Dwarf' pages is of course Steve Lyons, fine upstanding co-author of the Red Dwarf Programme Guide and a man only occasionally to be spotted wearing an anorak It's lucky you're no relation of that other Chris Howarth that he works with, isn't it, Chris, or there'd be no end of trouble!

Dear RDS,
Prepare yourselves for a shock, because I may have made a major scientific breakthrough in the truth behind Lister! I believe that the true reason behind his slovenly, slobbish, barely human behaviour is that he isn't the descendant of a monkey as was previously thought he is in fact the direct descendant of the common household teddy bear! You're probably saying 'well,

where's your proof? (some of you may be saying something different, which I will ignore) but here is my proof Yes it's true, I found this small uncannily dressed teddy bear roaming around in my back garden You have to admit, it does bear (sorry I couldn't resist it) a more than coincidental resemblance to our own Listy Could this mean his behaviour is justified due to his previously unknown background? Just a thought, eh?
Kelly (I Love Chris) Hallam, Lincoln.

Well, I'm convinced, Kelly What a startling discovery

Dear Holly,
Well, what surprise to see my own home town mentioned in a comic strip The great Duane Dibbley/Jake Bullet crossover Part 6 'Don't Lose Your Nerd' As the D J says "Now lets get down to the sound of the 9 45 from Accrington to GOOLE!!" Did script writers Voters Noble and Kitching acquire this name from thin air or did they know we existed? This is the first time I've written to the Smegazine, because being a member of the fan club I usually write to them, but having read what I did, I felt I had to put pen to paper
Martin Hill, Goole
(P S I don't think the 9 45 stops at Goole anymore)

I think it's safe to say that, between them, Voters Noble and Kitching know pretty much everything, Martin!

IMPORTANT!
Having been Red Dwarf fans since the series started, plus Smegazine fans since its first edition, and yet not being sad people, we wish to complain about your article in the 13th edition It suggested that Hattie Hayridge would maybe make an *alternative* night out We have just returned from her performance and we are in pain We laughed and laughed for so long that we are in pain (therefore we wish to sue her for ABH) She is the funniest person we have seen live, and these include top stars such as Ben Elton, Julian Clary, French and Saunders and many others We would recommend that if any other readers get the chance to go and see her live that they should grab the opportunity with both hands It is the best 6 pounds that we have ever spent
Tabie Haggerty & Dave Roberts, Shoreham by Sea

A ringing endorsement from Tabie and Dave there We'll be keeping an eye on Hattie's schedule here at the Smegazine and we'll let you know about any future gigs she's doing

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

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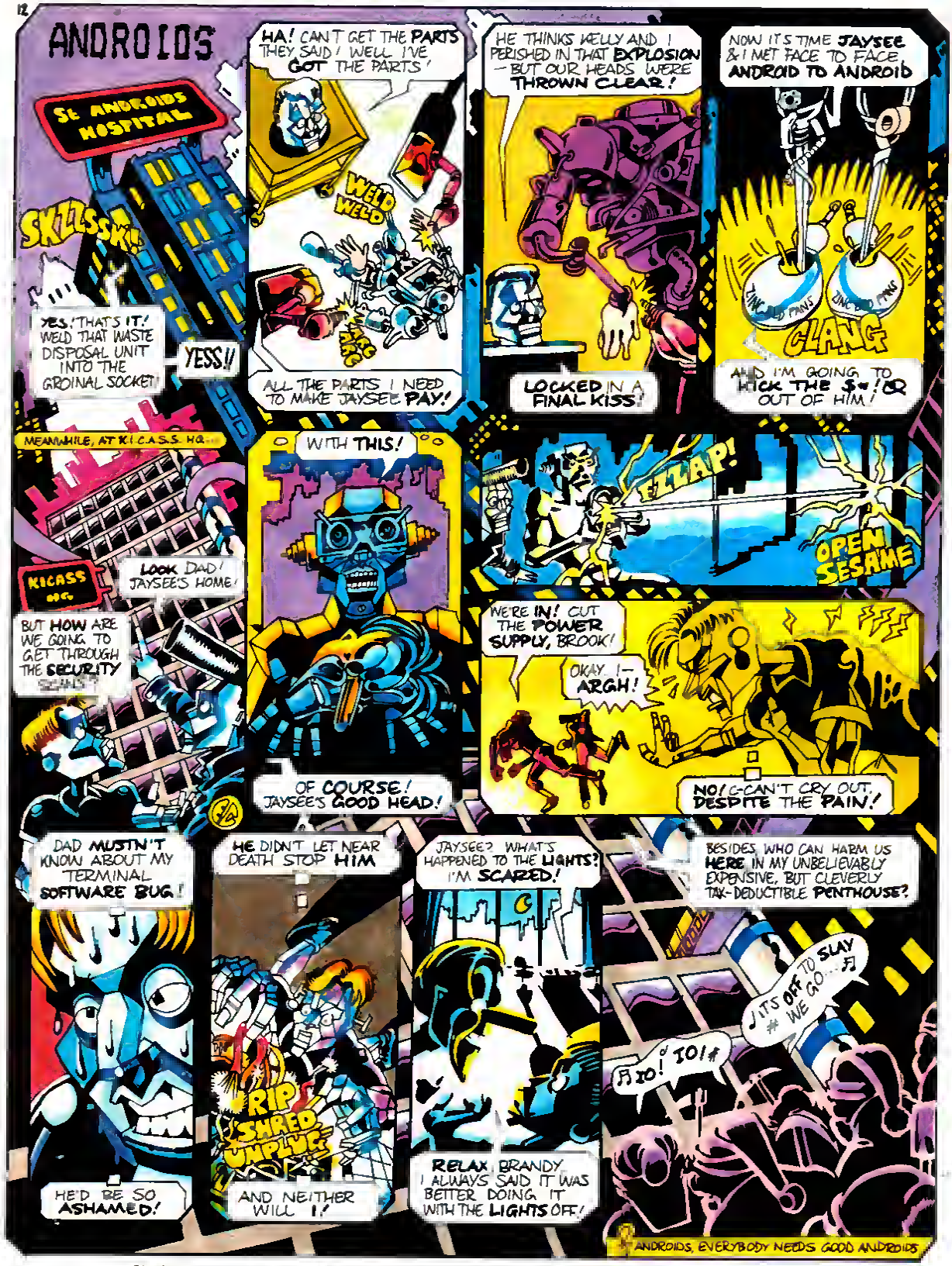


••• DIALOGUE & PLOT COMPLICATIONS: James HILL & Pat KELLEHER ••• STORYBOARDS & VISUAL ENHANCEMENT: Kev F SUTHERLAND •••

THE MAN WHO BUILT STARBUG

Starbug has played an increasingly greater role in Red Dwarf ever since it first appeared in the third series. And with Starbug being the crew's home in Red Dwarf VI, we thought we'd better send Jane Killick along to speak to the man who built it...

The man who built Starbug is called Rocky (for reasons which will become clear later). He joined the BBC Visual Effects Department after several years backstage at the theatre. He worked on programmes like *Doctor Who* and *Blakes 7* before becoming part of the team on Red Dwarf

For Red Dwarf III, writers Rob Grant and Doug Naylor wanted a new shuttlecraft to join Blue Midget, which had appeared in the second series. Rocky was approached by Effects Designer, Peter Wragg, to make some drawings of the ship which was going to be called 'White Midget'.

"The writers were quite clear they wanted a separate cockpit and a separate mid-section which sort of pre-supposed that there would be a rear section that would have the engines in," says Rocky. "I'd read the scripts and thought it might be nice to have it squat, like a crouching bulldog - I wasn't really thinking insects at all at this point - but just something similar to the Eagle from *Space 1999*, four legs with a kind of squat feel to it. Otherwise, it's nothing like the Eagle. And I also was quite keen to design something that would be recognisable."

Rocky was disappointed that the shuttle was to be called 'The White Midget', because making it white made it very similar to the run-of-the-mill spaceships seen in other shows. "However, one of the scripts that featured it contained a crash in the snow on an ice planet," he explains. "So I said to Pete, 'because it's white, if it crashes in the snow you'll never see it, so it would be nice if we could make it a colour.'"

After Rob Grant and Doug Naylor were persuaded to go for a green spaceship, Rocky and Peter Wragg worked on several designs which they

"The design came first and the name came second, which is extremely unusual."

Rimmer and Kryten aren't convinced by Rocky's 'tasty' space weevil, but will Lister eat it? Find out in Red Dwarf VI!

took along to one of the production meetings. They put the most work into a design which was more in keeping with the idea behind its companion ship, the Blue Midget

"It's quite difficult to explain what it looked like," says Rocky. "This was much more of a joint effort between myself and Peter and it was based more on a motor car feel, because Blue Midget had looked like a tractor or a front of a train. So on a similar theme we thought this could be kind of a car, so it was a completely different looking thing, although it had the same elements of the squat feel, the front middle and the back "

But to their surprise, the writers didn't go for the design the effects team thought they would, instead they chose a rather sketchy drawing that was to become Starbug Work then had to start on fine-tuning the design. The rounded feel of the spaceship came from a discussion with another member of the effects team, Mike Tucker

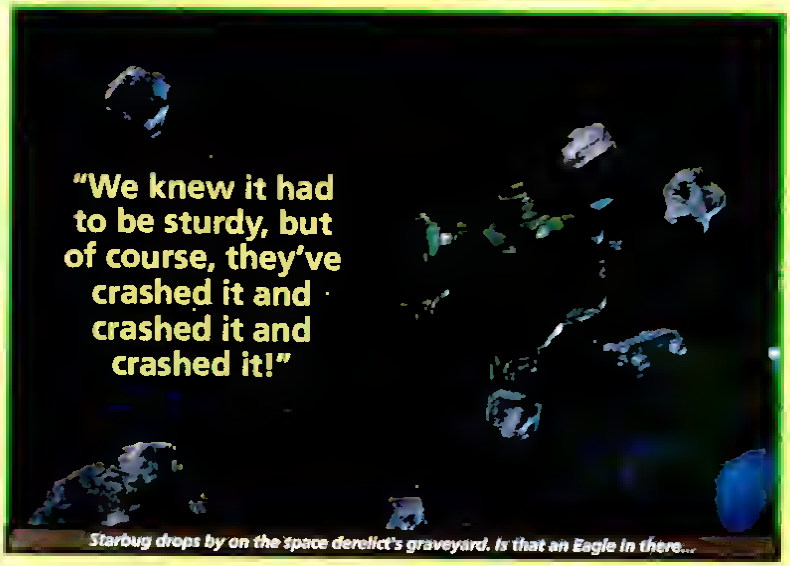
"I was not only fed up with white spaceships, but I was also fed up with things that were clearly just made out of flat sheets of plastic," says Rocky "And Mike said 'oh, I thought you would be doing something very blobby, they're not as blobby as I thought, they're not as rounded' And I said, 'what do you mean?' and he said 'well, I thought you'd have a sphere for the front, the middle and the back sort of thing' So he suggested the use of spheres, so I went away and drew up a drawing based on that

"When they saw it, they thought it looked something like a bug Now a bug, or the term *Starbug* had never been mentioned at this point, it was a White Midget When it came to the second drafting of the scripts they had in fact changed the name of it from the White Midget to Starbug So in fact the design came first and the name came second, which is extremely unusual

"And similarly, the design of the model spacecraft came before the design of the sets, without any real consultation Because we had been on the team with designs and discussions before Mel Bibby [the Set Designer] had been on the team for series three, we had got the chance to throw our drawings in before he got the chance to throw his drawings in, so he then had to design the interior of Starbug to match the exterior, which is why everything matches Mel was so generous in not kicking up a fuss about it, because a lot of set designers would be totally miffed by this and would have got stroppy, but Mel was very good about it."

Once the name of Starbug had been settled on, Rocky started adapting his design to fit "I then added the little spikes on the little sphere that stick out, to give a sort of antennae feel which I hadn't really intended And I also made more of the wings on the back The engines and the wings were always going to be there, it was going to be much more the three spheres, but when they said 'bug', I then tried to increase the engine element to make it look like . if you imagine a beetle splitting its shell to let the wings out. The paint job as well on those engine fairings is done deliberately to give it a kind of sectioned, insecty-like thing "

Once the design was complete, it came down to Rocky to build the model, which was "a bit fiddly". It is based on a steel framework onto which the three spheres are fixed For the original large model, the front two spheres came from a company that makes models for architects But large hemi-spheres for the



Starbug drops by on the space derelict's graveyard. Is that an Eagle in there...

elongated section at the back weren't available. "I had to turn a hemi-sphere in plaster and vac-form that to get a fourteen inch size," he says. "I felt that, aesthetically, the spheres go fourteen inches at the back, ten inches in the middle and 8 at the front, or they did on the first 125th scale model, and I felt that was the best aesthetic look, so I had to manufacture the rear sphere."

The rear engines are two bulbs which glow whenever Starbug is powering through space, and can probably be bought on most high streets. "The actual engine thrusters are made from desk lamps. We knew we needed something that would withstand the heat, because 12 volt quartz halogen bulbs get very hot, and I thought table lamps will withstand that, that's what you put them in. So I bought some lamps that would take the heat and then dressed them so they looked like thrusters. And then they were fitted onto the back via a steel tube, so the wires can be passed through the tube to the bulbs, and they're powered by two 6 volt batteries which are taped together at the back... From the same 12 volt battery we also power the light in the cabin, the two front lights and the lights that come down through the lower thrusters."

The finished ship went down very well with the production crew. "They were very happy," says Rocky. "I remember Ed Bye [the Director] coming to the model stage having not seen it before and he freaked, he was thrilled to bits. And he was wandering around it and he was saying how nice he thought it was. 'This is great,' he says, 'you can film this from any angle, I can't believe it. You look at it from the top - it looks good; you look at it from the side - it looks good; you look at it from the front - it's marvellous.' So Ed Bye seemed particularly pleased."

That first model took a month to build, which is a long time for a British television production. But it was worth the time spent on it because they knew it was going to feature in a lot of episodes and it was going to have to survive everything the effects department threw at it. "It was going to have to crash, it was going to have to fly around. So we knew it had to be sturdy, to withstand quite a lot of bashing around... but in subsequent series, of course, they've crashed it and crashed it and crashed it."

There have been seven Starbug models built, three of the large ones (30 inches long), two of the medium-sized ones (15 inches long), a small one and a very tiny one made out of plasticine. The different sizes were necessary for different types of shot.

"The large one was good for close-ups, good for launches, good for landings, good for crashes, but was lousy for flying around. And there was a chase sequence in series three between the Starbug and the Blue Midget and we felt it would be far too cumbersome to do a chase sequence with the bigger one. And also, although we wanted the initial bit of the launch in the hanger to be with the big one, the bits flying down the hanger would have necessitated an enormous hanger model."

Rocky helped Mike Tucker (pictured here - he's the one without the mandibles) to create this series VI menace - a Psiren!

"I've made a new mini-bazookoid for Kryten - a 'bazooket' I call it."

Once the craft are on film, it's difficult to tell them apart, unless you're one of the BBC effects crew. "I think we'd have a fair idea," says Rocky, "but we could be fooled - it's always surprising how similar they do look, because there are some quite big differences on them. You can scale down the spheres, but you can't scale down any of the wicketing, any of the dressing which was just arbitrary kit parts, because you can't buy kits half-scale of kits - well you can in some cases, but very few - scaling down the wickets was impossible, so they're all totally different on all the ships, but you can't tell."

Rocky's real name is Alan Marshall, but no one ever seems to call him that, so he's a little surprised to be asked why he has a nickname. "Oh God, that's got nothing to do with Red Dwarf," he says. "Basically some friends of mine got drunk one night... and Channel 4 was showing Thai Boxing, don't ask me why, but it was. They decided I would make a good Thai boxer, then decided I'd need a name. One of them said 'why don't we call him Rocky?' and in their drunken state they thought it was so funny that they then started calling me Rocky the following day. And once they started calling me Rocky, people in the studio who didn't know me assumed that was my name or my nickname and they started calling me it."

It's a name he's been stuck with ever since, but it has its uses: "You can forget they're called Alan Marshall, but you can't forget they're called Rocky," he says.

Rocky's creation, Starbug, features heavily in the new series of Red Dwarf, but he has also been busy building various other ships, monsters and food (!) for Red Dwarf VI.

"In my case, I've helped with a creature, largely designed by Mike, a Psiren [for episode one]. I've made a new bazookoid for Kryten, which is a mini-bazookoid - a 'bazooket' I call it, they don't call it that, I call it that. I've made a dummy version of Lister's stomach which gets cut open with a laser-scapel. The flying food for Legion [episode 2], I made that, and the edible space-weevil - he [Lister] ate it, it tasted vile, but he ate it. And of course, the Rogue Droid Battle Cruiser which is the series' first battle cruiser, which is meant to be an enormous heavily armed ship manned by simulant homicidal maniacs."

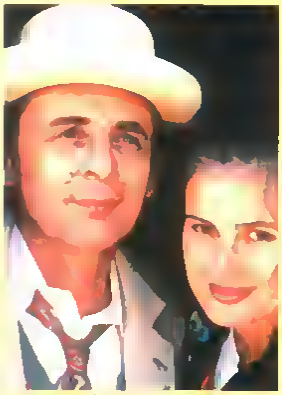
The impressive Rogue Droid Battle Cruiser appears in the third episode, *Gunmen of the Apocalypse*. It took three weeks to build, during which time Rocky managed to squirt glue in his eye and had to see a doctor. But the model ship doesn't exist anymore, because after all that effort, the script required his creation to be blown-up!

NEWS FROM THE OMNI-ZONE

Once again, Adrian Rigelsford boldly goes where no other Smegazine correspondent has gone before and comes back with what's new in Telefantasy and Science Fiction...

THE RETURN OF THE TIME LORD?

Since the last series of *Doctor Who* was broadcast during the Autumn of 1989, there have been countless howls of protest from fans of the programme, basically accusing the BBC of deceiving them with false promises of the show's return



when they intended to kill it off all along The powers that be at Auntie Beeb were always quick to make it quite clear that *Doctor Who* has never been killed off, and that one day its return was a possibility if a format could be found that would make it a major success once more And it would seem that the BBC have stuck to their word!

Work is due to begin shortly on a 90-minute television feature film, celebrating the 30th anniversary of the programme, that will hopefully cause a massive revival of interest in the show to kick in At present, few details are available, but the project's certainly been given the go-ahead The question on everybody's lips is undoubtedly "So which Doctor's in it?" with Doctor number seven, Sylvester McCoy, having made it quite clear in the past that he would be all too happy to don his hat and coat once again in the role Well let's put it this way, it might not be just the Seventh Doctor on board the Tardis for this particular trip!

LEAP INTO THE UNKNOWN

As we reported last issue, *Quantum Leap*'s Sam Beckett has finally come up against an enemy that even he could not outwit – the Ratings! In the cut-throat TV industry of America, the instant there's a distinctive drop in viewing figures, the death-knell sounds, even for a series with such a vast following

The production company behind the show are trying to get a rival network to NBC to pick *Quantum Leap* up where it left off, but it remains to be seen whether ABC or the Fox Network will bite Another prospective home for the show that should not be ruled out is the Home Box Office Channel, were TV movies are the main bulk of the company's production slate One recent example of a cult-TV revival being the new movie production of *I-Spy*, a huge hit in the 1960s that ran for three years and 82 episodes, with Bill Cosby and Robert Culp, that recently started shooting

Alien Nation, a series that in many ways aquired the same kind of following as *Quantum Leap*, is being heavily touted for such a TV movie, and this, if nothing else, would tie up all the loose ends left unanswered when the series was cancelled a few years ago

THE RETURN OF THE TIME LORD PART 2!

The spirit of *Doctor Who* is truly alive and kicking, with work now complete on *Paradise of Death*, a five part adventure that's been made for broadcast on Radio Five between August and September The Third Doctor returns, vocally at least, in the shape of Jon Pertwee, with Elisabeth Sladen reprising her role as Sarah Jane Smith, one of the most enduring and popular companions to have been featured in the TV series The two stars are also joined by Nicholas Courtney, as the redoubtable and ever loyal Brigadier Lethbridge-Stewart, head of the United Intelligence Taskforce (UNIT), which featured so heavily in stories during the Pertwee era

Former *Who* producer, Barry Letts, has penned the scripts, from an idea submitted to the production team during Patrick Troughton's tenure as the Time Lord A vast theme park opens on Hampstead Heath, under the name of SpaceWorld, and UNIT Intervene when a mysterious death leads the Doctor to conclude that all is far from well, and that one or two of the exhibits are more than unusual

Produced by Phil Clarke, the episodes were recorded during the last weeks of May, with a cast list featuring veteran *Who* character actors, such as Peter Miles (seen in storied like *Genesis of the Daleks* and *Doctor Who and the Silurians*), the adventure will be released as a stereo recording by the BBC Audio Collection at the beginning of September

PREHISTORIC COLOUR

Doctor Who and the Silurians has recently undergone the same 'colouring-restoration' process that other *Who* stories, such as *The Daemons* (which was repeated on BBC last year) have been treated with, and we have five copies of the story to give away on video, courtesy of BBC Video, to people who can name the new Steven Spielberg film, which also features creatures from the Prehistoric era (oh, c mon we can't make it any easier!) Answers on a postcard (or a sealed envelope) to the usual Smegazine editorial address Don't forget to write SILURIANS GIVEAWAY clearly on the front, before you send in your entry

SET TO TREK

Season Seven of *Star Trek The Next Generation* is entering pre-production this month with filming due to start on the first episode in mid July, ready for a September broadcast Word is that the first few episodes may well follow on directly from the plotline set in motion during Season Six's finale *Descent*, with the return of the Borg, and Data seemingly joining forces with them under the influence of his evil twin robotic brother Lore

The next batch of episodes to be released by CIC Video should hit the shops towards the end of July, and the beginning of August, with Volume 70 including *Aquiel* and *Face of the Enemy*, while Volume 71 has *Tapestry* (featuring the ever popular *Q*, in his second Season Six story) and *Birthright part 1* It has yet to be confirmed whether Volume 72 featuring *Birthright Part 2* and the 'Die-Hardesque' *Starship Mine* will be released in the same batch

Volumes 3 and 4 of *Star Trek Deep Space Nine* will be released around the same time, featuring *Babel* and *Captive Pursuit*, and *Q-Less* (featuring guess who!) and *Dax* *DS9* has also started preparing for a full season of twenty six episodes, with one or two rumours circulating that the space station will also be visited by the Borg, who are curious to analyse the shape-changing security chief, Odo

JUDGE STALLONE

Fresh from his recent movie success, *Cliffhanger*, Sylvester Stallone plans to continue down the comeback trail with the big screen version of Fleetway's own *Judge Dredd* Just how long he'll keep the lawman's helmet on during the film is anybody's guess, but fans of the good Judge are going to find it hard to accept the character without the facial anonymity they've become accustomed to over the last 16 years

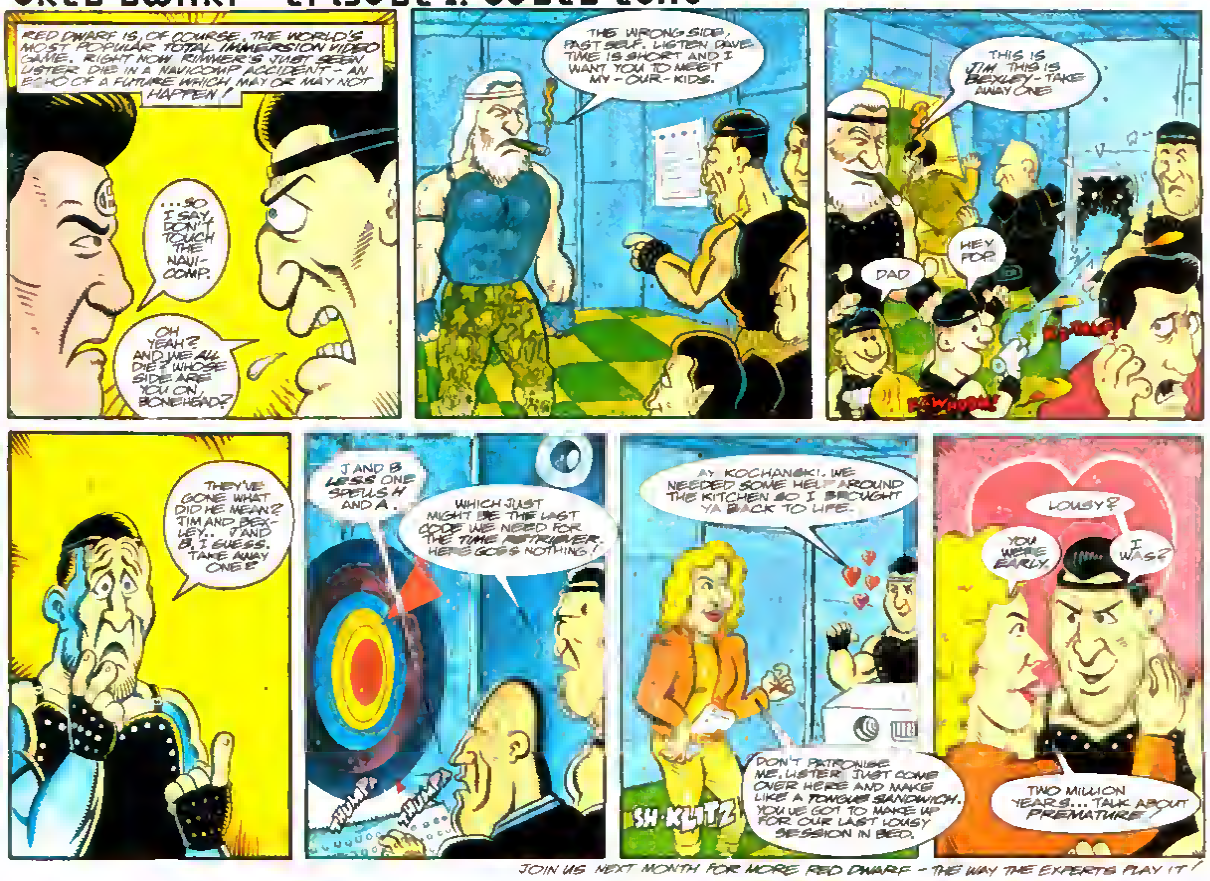
THE EPIC TO END EPICS?

The BBC are apparently planning a major science fiction series that will, to quote, be "one of the major TV productions of the decade" The only hint so far, is that it's based on a very famous series of books Isaac Asimov's *Foundation Trilogy*, perhaps? Or, what about Frank Herbert's *Dune* books, taking up where the film left off?

One reknowned special effects/animatronics company based in London has been sounded out by an independent production company, keen to know the kind of costs involved in making creatures seem more realistic than ever before Not just your normal creatures, either – these would apparently be thirty to forty foot high! When pressed for a title for the project, all the spokesmen were prepared to say was that it is "something big, something fantastic something beyond your wildest dreams!" Now is that hype or what? We'll keep you posted as more details come to light

More news from the Smegazine's 'man in the know' next month

CRED DWARF - EPISODE 1: CODED ECHO



JOIN US NEXT MONTH FOR MORE RED DWARF - THE WAY THE EXPERTS PLAY IT!

... PROGRAMMER Steve NOBLE ... GRAPHICS Dave FRANCIS ... FUNNY HEEPING NOISES Woodrow PHOENIX ...

MISSED AN ISSUE OF THE SMEGAZINE?

Oh dear, oh dear, oh dear...

It's about time you got yourself one of those dandy Red Dwarf Smegazine annual subscriptions then, isn't it, matey? Just imagine - no more running to the newsagents on Smeg Day every month; no more getting there, only to find out that some spotty gimp has just bought the last copy in the shop; no more trudging home in abject misery, completely Smeg-less.

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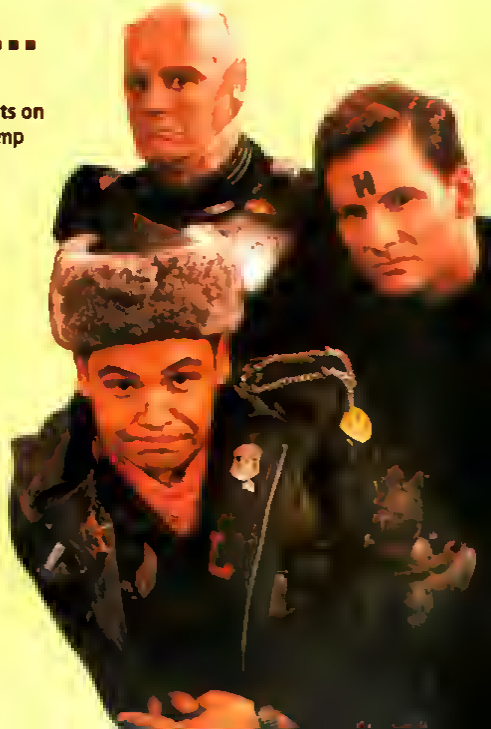


RED any good books lately?

A WORLD OUT OF TIME
by Larry Niven
(Orbit £3.99)

How's this for a plot? A men who has been frozen in time suddenly finds himself three million years in the future, aboard a spaceship adrift in deep space, with only the rather erratic ship's computer for company. Then he encounters a super-evolved cat...

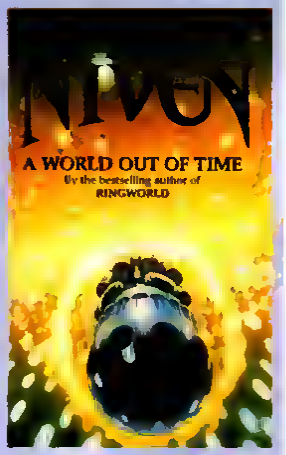
Sound familiar to you? Perhaps, but rather than being yet another brief synopsis of your favourite TV show, this is in fact an outline of Larry Niven's 1976 novel, *A World Out Of Time*. "Get outta town!" I hear you cry. "Is this guy trying to tell us that Grant and Naylor ripped off their idea for Red Dwarf from a 1970s SF novel?" Well, no. I don't believe that for one minute. The coincidences between the two stories are what fascinates me with this book, which is why I've mentioned them in the lines above. Beyond these coincidences, however, I have to say that there is no real similarity between *A World Out Of Time* and Red Dwarf.

But don't let that stop you from reading this book, as it really is very enjoyable and interesting, combining as it does cryogenics, time travel, interstellar travel, teleportation, immortality and a host of other classic SF concepts. The opening chapter of the novel is entitled *Rammer* (no, not *Rimmer* - that really would be too much of a coincidence!) for the very good reason that that was the title of a 1971 short story that Niven obviously liked so much that he chose to expand it into a whole book.

Rammer begins with the revival of Jaybee Corbell after 200 years in suspended animation. Unfortunately for Corbell, his reawakening in 2190 is not all he had hoped for - his frozen body has been all but gutted to remove the necessary memory RNA to transplant his personality into the newly vacated brain of a criminal by an oppressive government known only as the 'State'... Corbell has no rights or assets in the eyes of his revivers and he is compelled to fulfil whatever function they have in mind for him. Then rather conveniently, they train him up as a deep space 'seeding' ship pilot, or Rammer, so he absconds into space at near light speed.

And he lived happily ever after... Well, he might have at the end of the short story, but *A World Out Of Time* gave Niven the opportunity to complete Corbell's life story, and this is where the book really gets going. Suddenly, the shipboard computer is equipped with a personality loyal to the State and then Corbell is catapulted not 70,000 years into the future by relativistic effects (as he expected), but some three million years instead. Like Dave Lister, he is determined to return to earth, but his quest appears doomed, as the planet seems likely to have perished by now. Unlike Dave Lister, however, I can reveal that he does get to meet some other real live humans... eventually.

As for the super-evolved cats - yep, there's quite a few in this book, but I'm not going to tell you anything more about them. You'll just have to read it, won't you?



A MAZE OF DEATH
by Philip K. Dick
(Grafton £4.99)

Continuing my theme of 'Red Dwarf-esque' strands to be found in 1970s SF novels, I can heartily recommend this weird, disorienting and intriguing book. On the face of it, we have a straightforward murder-mystery-in-space here, but in actual fact this is a '*Back to Reality*' style shocker full of clever and surprising twists. Unfortunately, I can't really tell you about any of the plot coincidences between Red Dwarf and *A Maze Of Death*, as it would tend to give away important clues about the ending. All the same, I reckon you'll know what I'm getting at by the time you finish reading this novel.

If you're at all familiar with the books of the late Philip K. Dick, you'll know that madness, reality and death are common themes in his writing - and *A Maze Of Death* explores all three concepts to the full. The action takes place on a strange planet called Delmak-O and we witness the arrival of fourteen people who intend to settle on the planet and begin new lives. It soon becomes apparent that not all of them are simple colonists and then the murders begin.

As the survivors investigate the deaths, they start to question their presence on the planet. Have they really come there as colonists, or is there a more sinister reason for their presence? Could Delmak-O be some kind of prison planet? Distrust breeds distrust and soon the colonists' fears and superstitions threaten to overtake them.

A Maze Of Death, like all of Dick's books, is excellent (OK, so I'm a fan... I admit it!) and - for a novel written over twenty years ago - it has a startling twist ending that put it way ahead of its time. Read this book and your grip on reality may never be the same again!

JOHN RATCLIFF

Cat Bible

When Lister emerged from stasis he was faced with a number of shocks. Not only had he spent three thousand millenia not existing, but everyone was dead. Everyone, that is, except the descendants of his pet cat Frankenstein. Facing up to a meaningless existence with only a senile computer and a dead man he hated was bad enough, but Lister was then to discover that he was God.

His cat had kittens, these kittens in turn had their own kittens, and so the cat race evolved. They formed a culture, the cornerstone of which was their religion. Basing their knowledge on stories they passed down and sacred artifacts such as Lister's laundry list, they came to worship Cloister the Stupid who they expected would one day return to lead them to Fuchal - the promised land.

Holly confirmed Cloister was in fact Lister who had saved Frankenstein - the Holy Mother. The Cat Bible was in due course translated for Lister who recognised more than a little of where the Holy Writing had originated. This is part of the sacred writing the cat race based it's worship upon. This is Lister's life immortalised.

Read it, and once again face the ultimate question - If he's God, why that face?

GENESIS

Chapter 6

1 This is the story of Chanski. She was the only good woman of her time and she lived in fellowship with Cloister.

2 Cloister looked at the world and he did see evil in it.

3 He spoke unto Chanski saying, "all the world is evil. Verily I say unto you it shall be destroyed.

4 Thou shalt build a ship to travel great distance in, and, lo, it shall be five miles long.

5 There will be many decks and much that will be needed for a plague will seize and destroy the world."

6 Chanski did as Cloister had commanded and Cloister looked upon the ship and saw that it was good.

7 He looked at the automated laundromat and the quarters where there were beds for sleeping, and the numerous food dispensers and he was pleased. Chanski said unto Cloister:

8 "It is done, as thou commanded, and it shall be called the Red Dwarf." She said this for yea, the ship was red.

9 Cloister entered the ship and took with Him all that was good. He did take care of his servant Chanski with whom he was pleased.

10 Also he was pleased with a man named Person, and Person begat Chen, who begat Selby

11 and together they did protect Frankenstein who was pure.

Chapter 7

1 When Frankenstein was near her time, Cloister called all unto him and it came to pass that he ate with them.

Cloister drank lager, saying unto them: "Thou will betray me."

3 Person drank lager also, and he said unto Cloister the Stupid, "We will not betray thee."

4 But Cloister did continue and he did prophesse:

5 "Before the early morning alarm call hath sounded three times ye will leave me and die."

6 And Cloister gave to Frankenstein the sacred writing saying, "Those who have wisdom will know its meaning."

7 And it was written thus: "Seven socks, one shirt, one pair boxer shorts, collect Friday."

8 Then he took Frankenstein to a far off place and she was safe.

9 All who knew Him did not understand his words and, lo, they were confused.

10 But on the third day Cloister was imprisoned and taken to be frozen in Tune.

11 Those he had eaten with died, but Frankenstein was saved.

12 He gaveth of his life that we might live and for that he is worshipped.

TRANSLATED BY MAXINE LEHMANN

RED DWARF SERIES 1 Episode four:

"WAITING FOR GOD"

In the fourth of her series of features, Jane Killick examines the episode which provides the title for the second tape of BBC Enterprise's long-waited video release of Red Dwarf 1...

RIMMER: If there's no one out there, what's the point in existence? Why are we here?

TOASTER: Beats me. Do you want some toast?

In the fourth episode of Red Dwarf's first series, the God of the Cat People finally visits one of the Cat priests aboard Red Dwarf. The only slight drawback is that their God is Lister.

For Craig Charles, playing God wasn't so hard: "I just do it in day-to-day life! I'm God in my house, because I live alone! It was good fun. It's quite ironic really that Lister is God to a whole race of people, him being a complete and utter slob."

"The idea was that Lister was the ultimate atheist who turns out to be God himself," says Writer Rob Grant. "That was the joke - God likes vindaloo curries!"

This is the episode where we learn more about the Cat race and how Lister (or Cloister, as the Cats know him) became part of their mythology. All the answers lay inside the Cat's holy book, in which words are represented not by letters but by smells. It reveals how Lister's idea of setting up a Doughnut Diner on Fiji became the Cat idea of heaven, and how most of them died in holy wars fighting over what colour hats they should wear in the promised land. One old, blind Cat is still living in a temple inside the ship, where Lister finds him dying.

It is this scene that seems to tarnish the episode in the memories of some of the people involved in making it. For Writer Doug Naylor, it is the set that really lets it down. "When you look at it you think, this doesn't look real, it doesn't smell real. This is supposed to be a Cat Temple, he's supposed to have lived here for [years]. That was when you realised we should have been on film or OB [outside broadcast] for that, I mean... you thought you were still in a studio here and it looked like the pillars were going to fall down any minute."

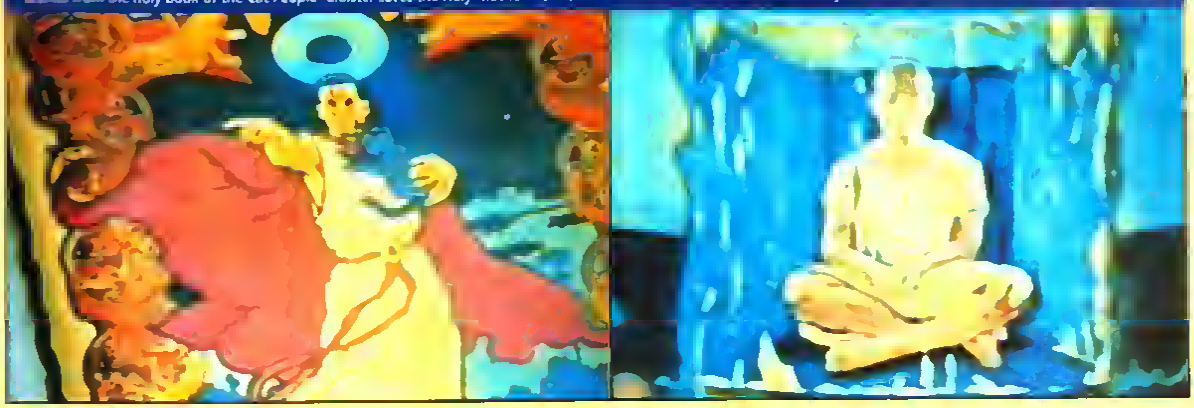
"God likes vindaloo curries!"

The scene took a long time to film. Some of it was re-written at the last minute and Noel Coleman, who was playing the Cat Priest, couldn't remember his new lines.

Lister wears a doughnut on his head - definitely not Craig Charles's favourite scene!

"That was my least favourite episode," says Craig Charles. "The stale doughnuts and the golden sausage and all that. I just thought it was not my kind of comedy. It was my least favourite episode. And Noel Coleman took an age to do his lines. In the end we had them written in big letters and he still couldn't see them. [He's a] great old actor. I think the guy who was running the floor at the time was getting really tetchy with him, and I was thinking don't get tetchy with him, he's a 'great', the guy's a 'great'. It was just kind of sad to see him at the end

Scenes from the holy book of the Cat People. Cloister saves the Holy Mother Frankenstein and is frozen in time until the day he shall return and lead his followers to Fuchal.



of his career, not being able to know his lines."

In the end, Lister, who was initially horrified at the thought of being God, pretends he is Cloister so he can bring happiness to the Cat Priest. "To give the guy redemption and fulfilment and become what the guy wanted him to be," says Doug. "That was supposed to be a tremendously profound and interesting and moving end. Instead we're thinking, well this [is a] set here."

"Norman Lovett is just the funniest man who ever walked the face of the earth."

"We wanted to do religious satire, which we thought was another non-'Terry and June'-ism of the show, but we did it better later, I think," adds Rob. "It's what we call the wallpaper science fiction, Aunt Sally's science fiction, where you're only knocking down your own icons, really, and we were trying to explore the mythos of the series which lasted for two shows precisely and it didn't really work."

Despite the obvious religious overtones, the writers were never worried about objections from religious groups. "Funnily enough, I think if you do a lot of stuff in science fiction, people just don't get it," says Doug, "and so they don't object to it. When we were in Universal and they wanted us to Americanise one of the scripts [for the suggested (now defunct) American series], one of the scripts which we did was the final day *[The Last Day]*. And we thought this is really interesting - of all the shows that we're doing, then this is such an obviously religious show, and they didn't get it."

"There were times when somebody was saying to the executives, 'are you going to do the religious satire stuff that Red Dwarf does?'," says Rob, "and he [the executive] says 'oh, we'll address that when we come to it', and he's got the script on his desk."

The sub-plot of *Waiting for God* concerns Rimmer. He doesn't believe in God, he believes in *aliens*. The discovery of a mysterious pod floating in space fuels his imagination.

"That's the first show we started up Rimmer's obsession with aliens, which I thought was good for him," says Rob. "That was the one when the Skutters came into their own, really. It was the first sort of really Skuttery episode where they actually performed a plot function and they were helping Rimmer decode the pod inscription."

The Skutters themselves were radio-controlled creations of Peter Wragg and his effects team: "The line of the script was the 'Skutter appears (the Skutter is something the size of a shoe box with an arm and a clawed hand)'," says Peter. "[It was a case of] working from there and deciding what size it was going to be to fit everything in that one wanted to fit into it, and trying to create as many different movements as possible. It was extremely difficult. I have to say that Andy Bowman, one of our assistants who actually put the mechanics together, did a wonderful job."

Despite suggestions in later years that the Skutters weren't very versatile machines, Peter Wragg remembers them working quite well... most of the time! "They had their moments using radio control in a studio environment, where you've got a lot of metal work around in the studio, you've got cameras etc, you've got an awful lot of interference and we had our moments when Skutters went merrily on their own way, doing their own thing and Ed [Bye, the Director] was saying 'I told you to cut!'."

"It was the first really Skuttery episode."

Rob remembers it was *Waiting For God* where, in the middle of a scene in front of the audience, one of the Skutters decided to attack Chris Barrie. "The Skutter started going for him round the knees and chopping at his groin with its beak. Everyone was looking at the operator and he was holding his hands up - 'it's not me'. And apparently it was some taxi signals on the short wave radio that were passing."

"I still think, by and large, they [the Skutters] worked," says Peter, "I think if they were ever introduced again a bit more fully - I mean we see the odd appearance in later episodes - but I think maybe we could even improve on what we got then, we could make them respond a little more to our commands."

The Cat Priest (Noel Coleman) has lost his faith, but Lister's dramatic entrance (opposite) is just what he needs to restore it.

The Talkie Toaster was also a creation of the special effects department; they had to integrate a flashing light into it to indicate when it was speaking. In *Waiting for God* the Toaster echoes the main theme of the episode by wondering if there is something greater in life than heating bread.

The voice for the Talkie Toaster in the first series was that of magician /comedian, John Lenahan. He'd been asked to be the warm-up man for the series, although, by the time the programme was recorded, he'd stopped taking warm-up jobs. He was still invited back to be the voice of the Talkie Toaster and it was this voice that initially caused him trouble.

"There was talk of the Toaster taking over the ship."

"I'm not an actor," says John. "If people say to me, 'do a completely different kind of voice', I can't. So I had this kind of droll idea for the Toaster's voice, and it was fine and it was very funny at the audition. But when we got in to actually do it, it actually was very similar to what Norman Lovett was doing as Holly. So that's why they put my voice through a synthesizer."

John had to sit behind the set doing the voice during the filming. The sound picked up by the microphone was used to activate the flashing light on the Toaster to match his voice. John laughs when he's reminded that the Toaster even had to do some singing. "Yes, I had to do some singing. We went through a lot of stuff - we were going to do opera, but we ended up with *Fly Me to the Moon*, which I camped-up completely. I think that might have been one point where they took the voice synthesizer off... At some point in time the Toaster was actually going to become a bigger character than it ended up. At one point in time there was talk of the Toaster taking over the ship."

The alien Quagaars - or a smegging garbage pod?

Unfortunately, as the programme changed, the Toaster's role was eroded to nothing. It was thought that something that just sat still on the table wasn't very versatile. But that didn't stop it becoming very popular.

"When we cut him out of the series we had all these letters going, 'why did you get rid of the Toaster, it was the best thing in it'?" says Doug. "In fact Ed [Bye], as I remember, was particularly in love with the Toaster and was constantly saying, 'I met yet another person who said what on earth happened to the Toaster in Series 2?'"

"The Skutter started going for Chris Barrie round the knees and chopping at his groin with its beak."

Doug Naylor describes the idea behind *Waiting for God* as trying to show that "most creatures need a God and a religion", and they'll get it where they can. It's reflected in all the plot threads, from Rimmer's belief in aliens, to the Toaster's wish for something better.

But that belief is shown to be false in every case. The Cat Priest eventually receives salvation from Cloister, but it is only Lister acting out the role of God. And the mysterious pod that Rimmer had dreamed was the product of some alien race, turns out to be an old Red Dwarf garbage pod. Lister's statement at the beginning of the episode, that the only things in the Universe are "you, me, the Cat and a load of smegging, floating rocks", is confirmed at the end.

Rimmer only realises the truth about the pod as the credits starts to roll. This wasn't in the original script and was an idea Doug Naylor had in post-production, to stop the end titles and dub Rimmer's voice over them: "It's a garbage pod, a smegging garbage pod!"

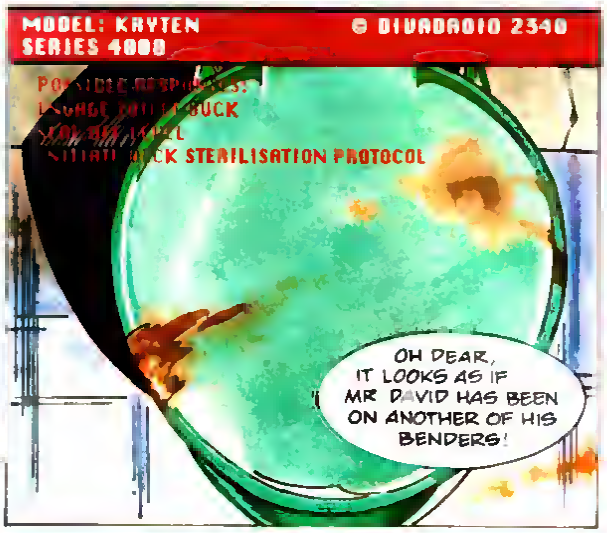
"That was the first time we started doing a re-thinking of the titles," says Rob. "We'd already done it on *Son of Cliché*, and on *Spitting Image* we used to mess about with the titles. It's so boring running the same old titles every week. You often make a cup of tea.

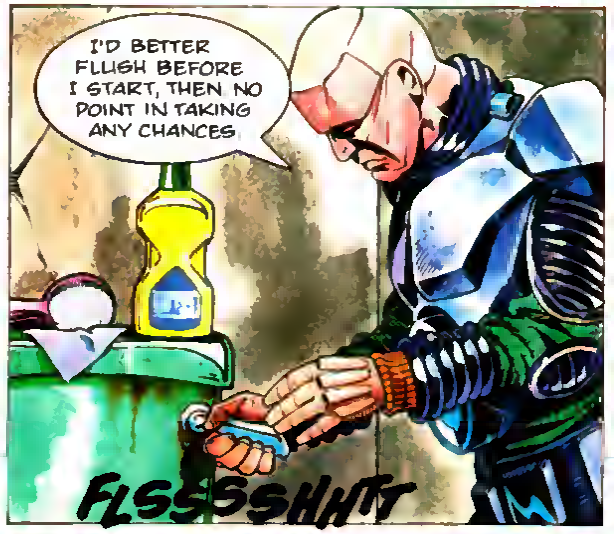
"I don't think I was pleased with anything in that show to be honest with you. I liked the script, but then I liked it less and less as the days wore on. I liked it in script form, I never thought it came over, really, on the television."

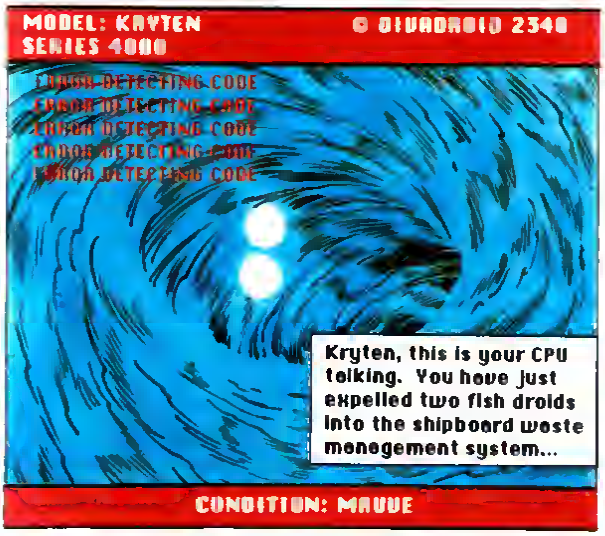
But Talkie Toaster, John Lenahan, has better memories: "It was always good stuff and it made us laugh... My favourite of them all, of course, was Norman Lovett, he's just the funniest man who ever walked the face of the earth. I had good times working on it. We were all up in Manchester in a nice hotel and filming was good fun. It was well worth doing. I wouldn't have minded doing it again."

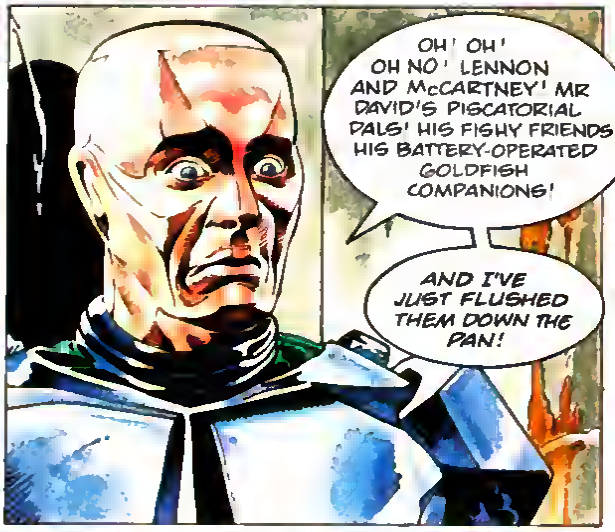
Next time: What it was like to have a studio full of fish; and how to explode a man in the vacuum of space.

A DAY IN THE LIFE OF A BOGBOT...

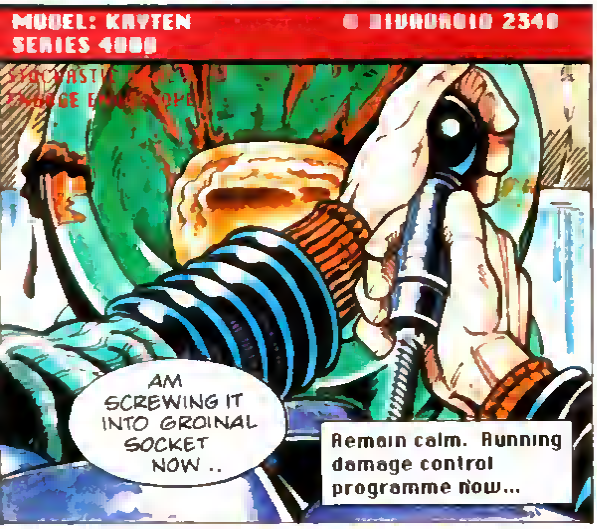




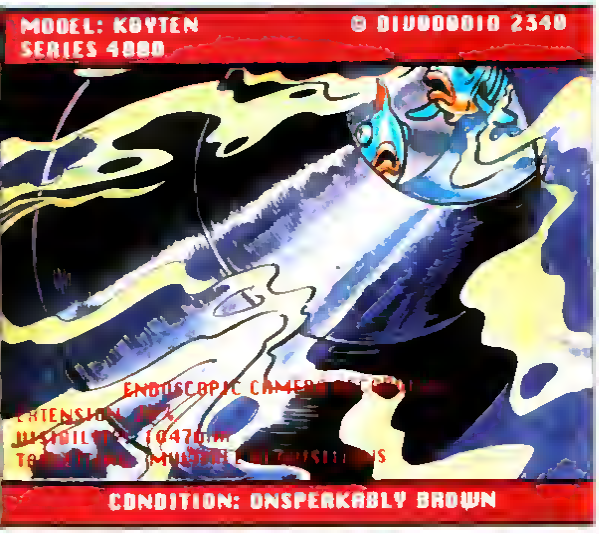


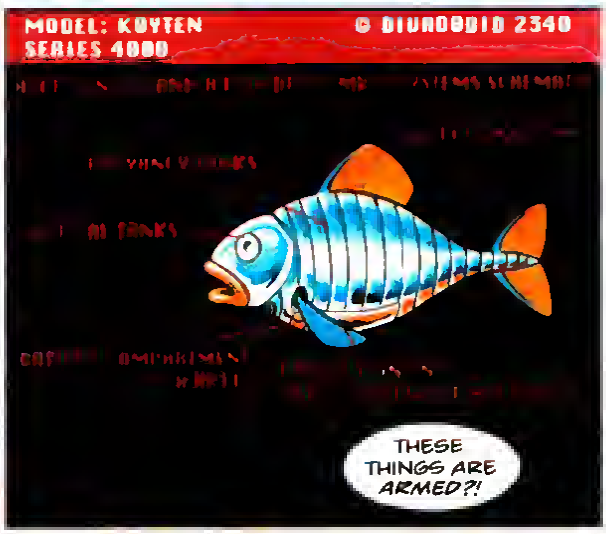


••• SCRIPT: Pat KELLEHER & James HILL ••• ART: Glenn HIN & Paul CROMPTON ••• LETTERS: Elitta FELL •••

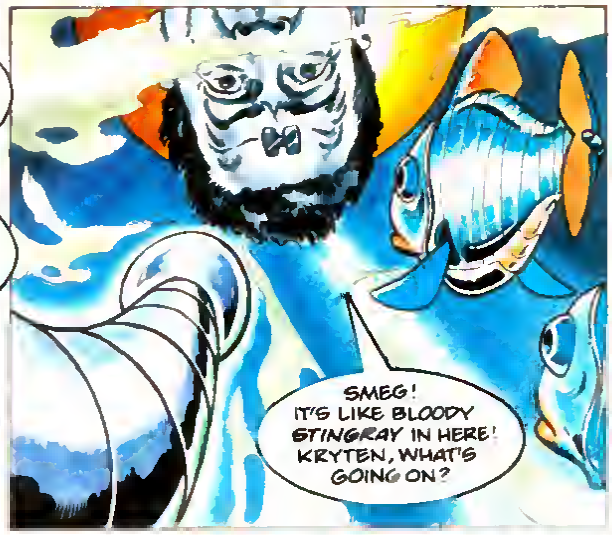

MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
AM SCREWING IT INTO GROINAL SOCKET NOW ..
Remain calm. Running damage control programme now...

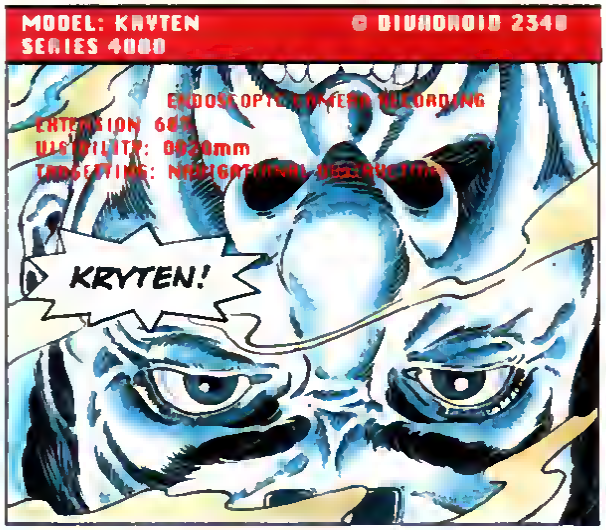
THANK GOODNESS FOR MY FLEXIBLE FRIEND! I NEVER LEAVE HOME WITHOUT IT! ARP! ARP!
SPLOSH!

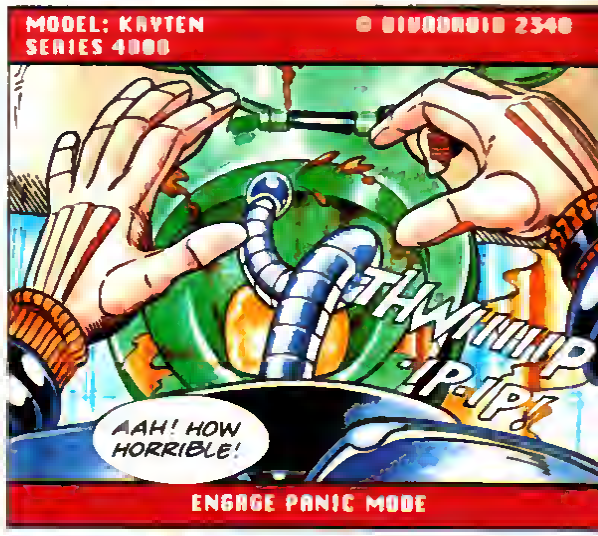

MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
CONDITION: UNSPEAKABLY BROWN

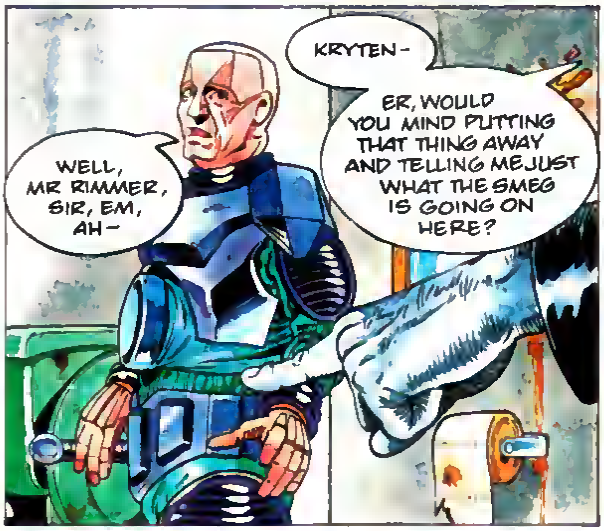

MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
THESE THINGS ARE ARMED?!

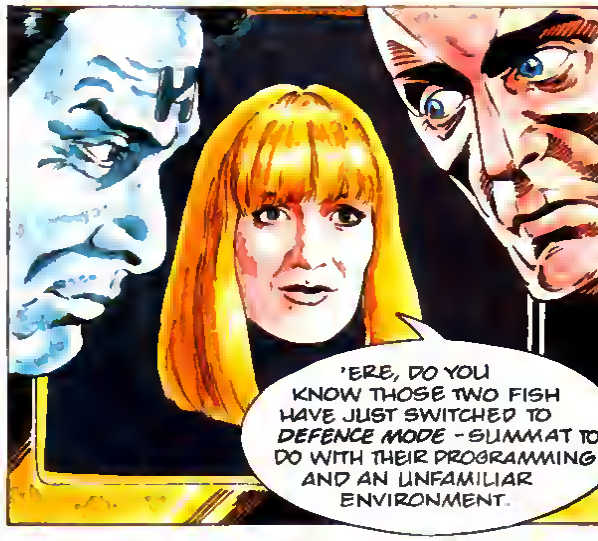
HOLLY, I'D BETTER CHECK WHETHER KRYTEN'S BEEN KEEPING THE WASTE DISPOSAL CONDUITS CLEAN
WE DON'T WANT ANY ORGANISMS BREEDING IN THERE LIKE WE HAD IN LISTER'S LAUNDRY BASKET, DO WE..?

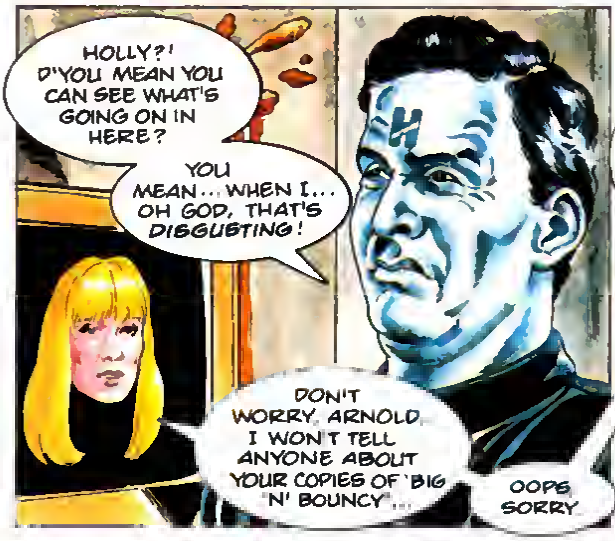

SMEG! IT'S LIKE BLOODY STINGRAY IN HERE! KRYTEN, WHAT'S GOING ON?


MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
ENDOSCOPIC CAMERA RECORDING
KRYTEN!

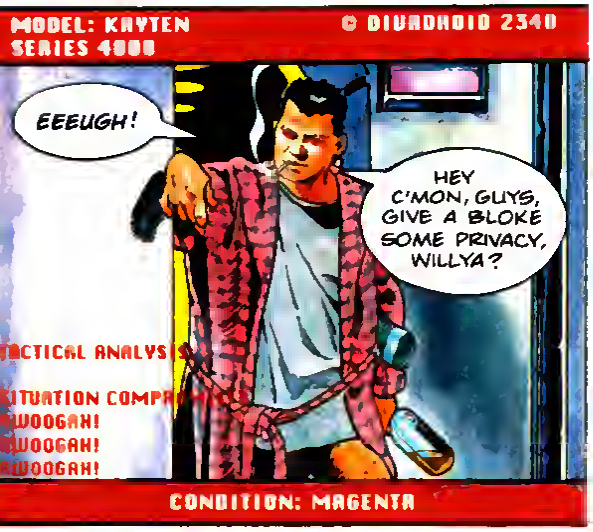

MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
THWIMMP
P-IP!
AAH! HOW HORRIBLE!
ENGAGE PANIC MODE


KRYTEN-
ER, WOULD YOU MIND PUTTING THAT THING AWAY AND TELLING ME JUST WHAT THE SMEG IS GOING ON HERE?
WELL, MR RIMMER, SIR, EM, AH-

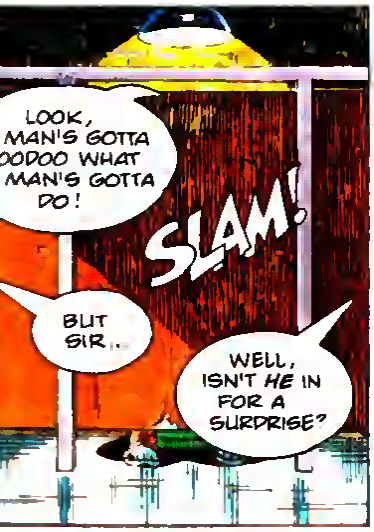

'ERE, DO YOU KNOW THOSE TWO FISH HAVE JUST SWITCHED TO DEFENCE MODE - SUMMAT TO DO WITH THEIR PROGRAMMING AND AN UNFAMILIAR ENVIRONMENT.

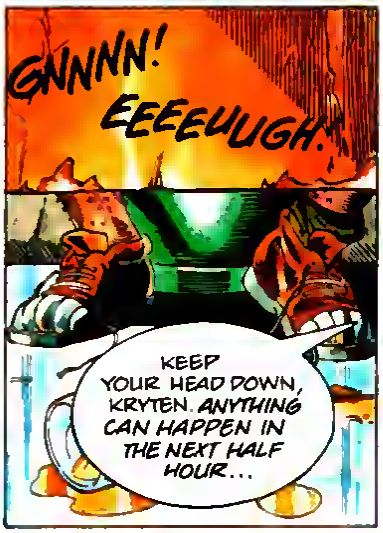

HOLLY?! D'YOU MEAN YOU CAN SEE WHAT'S GOING ON IN HERE?
YOU MEAN... WHEN I... OH GOD, THAT'S DISGUSTING!
DON'T WORRY, ARNOLD. I WON'T TELL ANYONE ABOUT YOUR COPIES OF 'BIG 'N' BOUNCY'...
OOPS, SORRY

ANYWAY, THE FISH'RE RIGGED FOR SILENT RUNNING SO DON'T MAKE ANY SUDDEN MOVEMENTS
EEEEP!
OR NOISE. KEEP QUIET!


MODEL: KRYTEN
SERIES 4000
© DIVADROID 2340
EEEUGH!
HEY C'MON, GUYS, GIVE A BLOKE SOME PRIVACY, WILLYA?
TACTICAL ANALYSIS
SITUATION COMPR
WOOGAH!
WOOGAH!
WOOGAH!
CONDITION: MAGENTA

LISTY, SHHHH KEEP QUIET DON'T MOVE A MUSCLE.
EH, WHY?
MR DAVID, SIR, PLEASE-


LOOK, MAN'S GOTTA DODOO WHAT MAN'S GOTTA DO!
SLAM!
BUT SIR..
WELL, ISN'T HE IN FOR A SURPRISE?

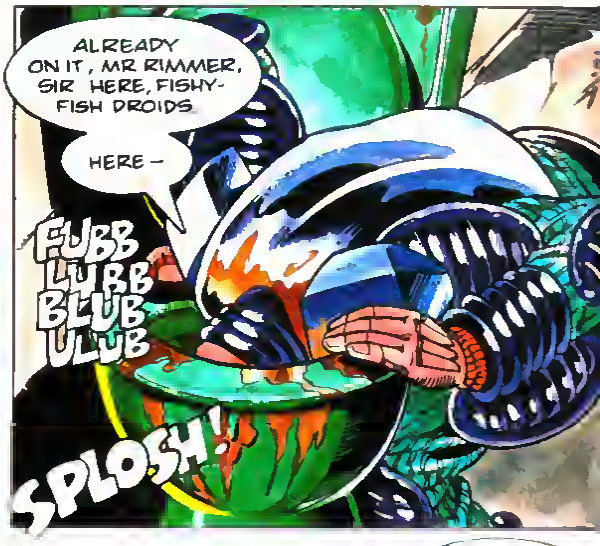

GNNNN! EEEEUUGH!
KEEP YOUR HEAD DOWN, KRYTEN. ANYTHING CAN HAPPEN IN THE NEXT HALF HOUR...

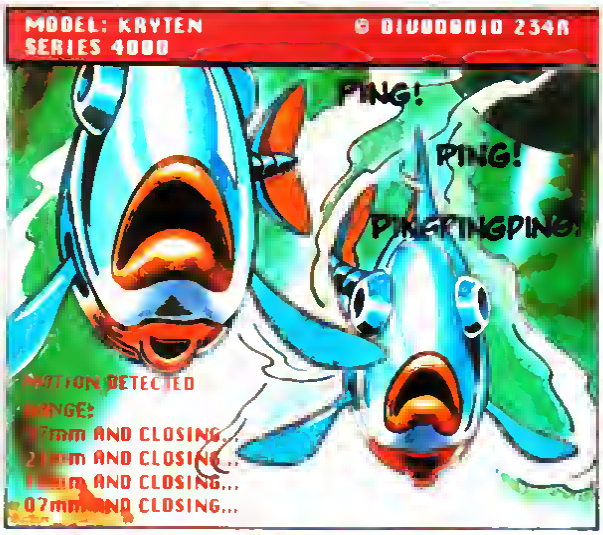
BOOOM!

MAN, THAT WAS SOME CURRY...
I DON'T BELIEVE IT ONLY A MAN WHO EATS 'SHAMI KEBABS DIABOLO' WOULD HAVE THE BOTTOM TO SURVIVE SOMETHING LIKE THAT!

WHAT'S GOING ON? WHAT HAPPENED TO MY LUNCH - I HAD TWO LITTLE FISHIES IN THERE!
YOU STOLE MR LISTER'S PET FISH? AGAIN? BUT YOU KNOW THEY'RE MECHANICAL...

HEEEY! IF AT FIRST YOU DON'T SUCCEED...
WE'D BETTER GET THE FISH BACK BEFORE LISTER MISSES THEM.
KRYTEN?


ALREADY ON IT, MR RIMMER, SIR HERE, FISHY-FISH DROIDS
HERE –
FUBB LUBB BLUB ULUB
SPLOSH!


MODEL: KRYTEN SERIES 4000
© DIVADROID 2348
PING!
PING!
PINGPINGPING!
MOTION DETECTED
RANGE:
AND CLOSING...
AND CLOSING...
AND CLOSING...
AND CLOSING...

YOU GOT 'EM! NICE JOB, MAN!
SLAAP!
GULP!

HEY, THAT'S MY DINNER!
WELL DONE, KRYTEN BUT DON'T GO FISHING FOR COMPLIMENTS THERE'S STILL 137 TOILETS TO BE CLEANED.

MODEL: KRYTEN SERIES 4000
© DIVADROID 2348
AND YOU'D BETTER GET THOSE FISH BACK IN THEIR BOWL BEFORE LISTY SOBERS UP OR THERE'LL BE HELL TO PAY!
OH SIR...
EMOTION ANALYSIS
GUILT:
FEAR: 157%
ANGUISH:
SELF ESTEEM:
CPU speaking again, Kryten. It will take 4.5 hours (approx) for the fish to progress to your rear exhaust port...

THE BIG NOISE

Keith Mayes has been credited as Red Dwarf's Sound Supervisor since *The Last Day* in 1990. Chris Howarth and Steve Lyons recently tracked him down to a pub in Hammersmith, plied him with beer and forced him to spill the beans about his work...

MIKE VAUGHAN

It's self-evident enough that every TV show needs a Sound Supervisor, but what does the job actually entail? "I'm responsible for anything you hear on the show," Keith explains. "I do location shots, studio pick-up, the mixing in the studio and then all the post-production. Post-production is really where I spend most of the time on Red Dwarf. I mean, if you've been to a recording session in Shepperton, you'll know how bitty it is, there's hardly any effects on anything. Then, by the time it goes out, hopefully you'll notice that it's covered in sound effects, which we will do later. We tidy up the edits and the laughs, all the effects on the voices... anything you hear, really."

Keith starts on all this after the the programme has been through the Videotape Editor. "It's the very last thing put on before it goes out, because until he (the VT editor) has edited and put everything in its place, it's no good us laying in an effect or a piece of music. If they've got a video effect, like a laser zap, I've got to see it to know how long to make the sound last."

Not all the sound effects for Red Dwarf come from a stock library. "We've got a stock of about 300 sounds which we've built up over the years, but we still try to make new things," he says. "The original idea, going back a long time now, was not to make it sound like *Doctor Who* or *Blake's 7*, which you can do very easily. So even if we use effects discs, which we do, we try and put them through a box to make them sound different. The original brief was to make the show sound more like *Star Wars* than *Doctor Who*, but without the *Star Wars* budget, time or facilities!"

> **"I've personally blown up four Starbugs!"**

All the same, Keith Mayes still manipulates an impressive array of sound equipment. "We have a whole pile of effects harmonisers and reverbs, delays, courses and flanges, a couple of synths and then a big studio, with lots of bits of wood and things in it. We just go in and literally come up with... the classic was the planets hitting each other (in *White Hole*). Well, what sounds do planets make? Or the holoship - what noise does the holoship make? So we go in and hit things until we find something that might work.

"Certain sounds are now stock - like the standard Red Dwarf 'passing' and all Starbug's noises. Starbug is pretty much based on the Harrier aircraft, we mess it up a little, but basically it's a Harrier aircraft. Some of the backgrounds are pretty standard stuff really, but then there's things like the holoship and every time there's a new Inquisitor or computer or something, it has to have a different voice. We're running out of them to be honest!"

Keith points out that there's a lot of hard work involved in doing a science fiction programme. "Red Dwarf gets what, by television terms, is quite a lot of post-production time, for a half-hour comedy. In theory, it's a sit-com like *'Allo 'Allo*, but we'd knock that off in a couple of hours, while with Red Dwarf, we definitely can't. In some ways it's eased up because the Skutters have gone. Every time one of those moved, you had to lay a servo noise on, because that's the system that was adopted and there's no quick way of doing it.

MIKE VAUGHAN

Kaith Mayes looking cool and afficiant, hard at work on Red Dwarf VI (above); and down the pub in 'Ammersmith aftar Stave and Chris had finished with him (below)!

"Trying to make explosions sound big on television is also difficult. How many Starbugs have there been now? I'm sure I've personally blown up four! We've done loads of crashes and stuff and we have to try to make it sound huge and enormous, but you've still got to be able to hear the lines."

Keith is not just involved with the editing side of the operation, but he is also called upon to sound supervise in the studio during shooting. "We're pretty much concerned with two things in the studio," he explains, "obviously hearing every word of dialogue and hopefully trying to get a perspective to match the shot and to pick up your laughs. You spend quite a lot of time in post-production putting laughs on - not necessarily because it doesn't get laughs but, you know when they're shooting it, how long they take, and by 10 o'clock, everybody's tired!" The sound man has to contend with the fact that the fourth or fifth take is often the one used in the programme. "With the best will in the world, you won't laugh as much on Take 4. So we don't just put laughs in because we think 'they should have laughed there' - they *did* laugh there, it's just that we didn't get it in the first take. That's how the Beeb want it, with laughs on, and it's a bit of a pain trying to fit all that in amongst all the other noises.

"Also notorious is the corridor down the back of the sets - which is all of Red Dwarf's corridors - the set's plastic, and we try to make that sound metallic. So in *The Inquisitor* last year, we put on all the footsteps again, we put a metal grate on the floor and walked on it to picture and then we put an echo on it. And dripping water - for some reason we were very into dripping water, which I've always thought is strange - but whenever they go into the hold, it's always wet for some reason. Nobody's ever explained it, but it's sort of right and then it also matches when we shoot a lot of the ship's holds and scenes in Sunbury Pump House, which is full of water and sounds hugely echoey. But, during the actual shooting, the dialogue pick-up is by far the most difficult thing."

His involvement with Red Dwarf goes back further than most people realise. "Jem Whippey and I talked to Ed Bye about the series before anything had ever been shot," Keith reveals. "He came along and said that he wanted to do this science fiction series, we sat down and talked about it, and Jem and I went into a recording studio and recorded loads of real effects. Remember the motor-bikes that were in the first series? We made up the noises for those and for all sorts of quite off-the-wall, strange things. We just made up hours of sound effects. There was even talk at that time of having Danny [John-Jules] - remember, he was much more of an obvious cat character then - of actually playing with his voice, making it like a cat voice; miaowing and purring and things. That never happened, which for technical reasons, is quite good because it would have taken ages."

Despite this early input, Keith Mayes didn't actually work on the first and second series. He did dub all of Series III, which was shot in Manchester by Tony Worthington, and was then sent down to him in London. "Then Series IV was shot down here, so I did all of that and then the last series and now this series."

"Starbug is pretty much based on the Harrier aircraft."

Over the last few years, the technology used by sound engineers has developed considerably. "You can do things now that, ten years ago, you wouldn't have even attempted. We can position things to within a hundredth of a frame, which, to be honest, we never do, because it doesn't need to be that accurate." Nobody can listen that fast!

"But it's things like in *Demons and Angels*, where they're looking at the screen and it zooms in on the 'high' and 'low' Red Dwarfs. They've moved it in, so that for every few frames, there's a new picture. The obvious sound to use there isn't hi-tech, it's just a motor drive. Now before, we'd have picked up a disc with a motor on it and run it through that section and it would have been all right, but now we can position each one of those motor whines to exactly when the picture is moving. You'd think you wouldn't notice it, but it actually sharpens up the effect by having it spot on. And explosions as well, you can move explosions to exactly the right place,

STEVE LYONS

The 10%ers pilot show in the making - can you spot the evidence that Keith and his sound team are on the scene?

whereas before we'd just put them in and say 'That's the place!' They have more impact if they're absolutely spot on. It all helps, we just wouldn't have bothered before. In feature films, they would They have a team of twenty say, who know that their job this week is to do that two-second effect. That's why they're so good of course, they're phenomenal.

"And we nick their ideas! *Star Wars*, especially. One of my favourite episodes ever is *Polymorph*, where they had the heat-seeking bazookoids. We could have used a normal 'zap' sort of laser sound, but they weren't like that, they were like these balls flying around, and they also had their own point-of-view shots, which is another story entirely. So what we wanted, was a noise that was sort of 'laser-ish', but which gave some sense of movement - hovering and turning corners - and we couldn't think how to do it. Then I read an article about *Star Wars* and they had a really excellent idea for the light-sabres, how they got that same sense of movement in - so we nicked that off them basically. We used a different sound, but we did exactly what they did and it worked a treat, I thought it was really good.

"Film sound is great! If you listen to the *Terminator* actually listen to the sounds, they're great - big, loud and powerful - which is much easier to do if you've got a big auditorium. We always make Red Dwarf in stereo and it sounds great to me. Unfortunately, we then have to try and make it sound big on television as well and good in mono, which is a real shame because you can do loads of really good things in stereo, really nice effects. As soon as you put it into mono, they really disappear. So you have to compromise the stereo effects a lot, to make it sound acceptable in mono."

Since beginning on Red Dwarf, Keith has gone freelance. "I was at the BBC for twelve years," he recalls, "but we do the post-production on for Red Dwarf back at the BBC, because the machines we use there are just better and nice to work."

So how does a freelance Sound Superviser go about getting work? "I don't know!" Keith laughs. "Mainly through people you know. When I first left the BBC, I did a lot of work for Paul Jackson - Paul was doing a lot for BSB then, good comedy and music shows. So I got a lot of work through Paul because we'd worked together on things before and then I met other people like Ed Bye who was in the Beeb and Ruby Wax with Ed - you just get to meet other people and your name gets around. I'm not sure it's a particularly healthy thing, but it pretty much is who you know, that's how London works - until you screw up, then you get dropped heavily!

"You tend to find you're working with people again, because it's just confidence, they like to see faces they know and have worked with before. It's not that you're better than anybody else, but it worked last time, why upset things by changing again? Also, you get offered work on the basis of being associated with a successful show, even if your input into it wasn't actually that good. I was nominated for a BAFTA last year for *Drop the Dead Donkey*, but I've never been nominated for a BAFTA for Red Dwarf, and I know which has the most work! I mean, *Drop the Dead Donkey* is very straightforward, whereas Red Dwarf is a major headache - in the nicest possible way. It's very hard work!"

"Red Dwarf is a major headache - in the nicest possible way."

Oddly enough, Keith Mayes had an entirely different product in mind when he first decided to go into the business. "I wanted to make records originally," he smiles, "I didn't want to work in TV, I wanted to make records. But - it sounds really appalling - the money in TV was enormous compared to records, so to begin with, the idea was just to get trained in TV and then go and make records."

Keith wanted to be a sound engineer rather than a producer, but he also harboured another secret desire! "I would have loved to have performed, but those years have gone. A lot of people in sound on TV, they all played in bands and had aspirations to be huge rock stars, and I don't know any of them actually!"

Outside of TV, Keith Mayes has done a lot of recording studio work and a bit of radio, but what about film? "No - I'd dearly like to, but that's really difficult to break into," he shrugs. "Not for any technical reason at all, because television's probably the most difficult, if only because of time."

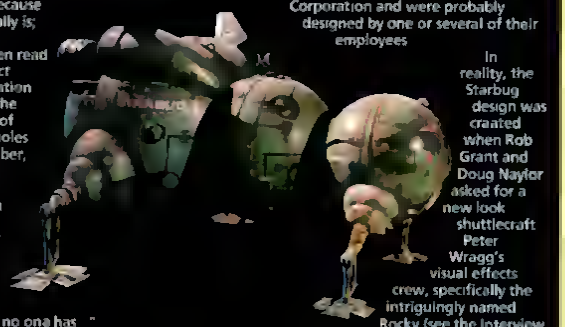
And time is something that you would imagine Keith is pretty short of at the moment. His name seems to crop up on the credits of numerous shows. "[I'm doing] all sorts of things," he says. "I'm doing Rob and Doug's new comedy [*The 10%ers*], I'm doing a show called *The Posse*, which is a stand-up black comedians show for Channel 4, which Robert Llewellyn is script-editing, I've just produced some sports work and an advertising awards seminar, *Drop the Dead Donkey* takes up a lot of my time, a new show with Carlton TV. I'll do anything really. I tend to specialise in comedy and music, but I've done the Winter Olympics for the Americans, opening Euro-Disney for the Americans, a lot of sport, *Brain Drain*, *Whose Line is it Anyway*, a lot of those sort of shows."

THE JUNIOR ENCYCLOPEDIA OF SPACE

The aim of this section, as you should remember, is to answer your questions. A suitable quote from *Future Echoes* springs to mind - "How simple do you want it?", "So Lister can understand ", "Oh dear "

HOW DO THE CREW REMEMBER THE EVENTS OF *WHITE HOLE*? (numerous questioners)
This is something a lot of people have picked up on, Kryten informs the crew that the events in *Whita Hole*, in effect, will never have happened since they occurred in time spewed from a now blocked whita hola In *Demons and Angels* though, Lister refers to having played pool with planets.

Many put it down to a continuity error, but there is at least one othar option Kryten is a service mechanoid by design Where his considerabla sciantific knowledge cama from is not mede clear, Still, if Rimmar in *Holoship* found vast amounts of information in the ship's library, why shouldn't Kryters? Therefore we can assume aither of the following
a) Kryten didn't know much about white holes and time dilation, but was assumed to be right because he usually is; or
b) Kryten read *incorrect* information about the effects of whita holes Remember, Kryten himself says, on the subject- "I've never seen one before, no ona has "



WHERE IS THE PICTURE KRYTEN PAINTED OF RIMMER ON A TOILET? (D Allott)
As far as the crew ara concerned, Rimmer no doubt had it immediately destroyed in anger, but we know better in actual fact it's amongst tha various paraphernalia still possessed by Red Dwarf Set Designer Mel Bibby Presumably, he's hung onto it this long just in case he ever feels like blackmailing Chris Barrial

HOW DOES AN AUDIENCE FIT INTO SCENES LIKE THOSE IN *BACKWARDS* WHICH COULDN'T BE FILMED LIVE? (Amber Denning and Gaby Denning)
Scenes which require special effects or outdoor filming (outside broadcast often shortened to OB) are usually pra-recorded and played to the audience on monitors throughout the studio There are some exceptions, such as when the special affect isn't essential to the basic scena An example is tha ship's siren, as is the music at the disco in *Camille* - the audience is invited to imagina such things If a scena hasn't yet been recorded then tha audienca is (usually) briefed on the bit that is missing

ARE THERE ANY RED DWARF BADGES ON SALE? (Abdul Jassat)
Not exactly - you can't stroll into a high street shop and buy ona, but badges do axist A coupla have been attached to this very publication in the past Besides that, tha *Official Red Dwarf Fan Club* gives you a badge as soon as you join (providing they've not run out, in which case you hava to wait a whila) and members can also request further badges.

These are therefora sold, and so tech-nically the answer to the question is "yes"

IN *THE LAST DAY*, WHY DOES KRYTEN'S REPLACEMENT COME TO THE RED DWARF, AND NOT THE NOVA 5? (various questioners)
Tha pod in which tha letter of warning arrived was described as a homing device, so presumably it, and tha actual replacemant (Hudzan 10) were able to track the wherabouts of Kryten This would heve ansured Divadroid International never lost track of any of their machanoids

WHO INVENTED STARBUG AND KRYTEN? (Mathew Dixon)
Tha space vehicles used within the show are all designed with specific functions vital for tha work of Rad Dwarf. As such, they are property of the Jupiter Mining Corporation and were probably designed by one or several of their employees

In reality, the Starbug design was craated when Rob Grant and Doug Naylor asked for a new look shuttlecraft Peter Wragg's visual effects crew, specifically the intriguingly named Rocky (see the interview alsewhere in this issue), cama up with various designs and the one chosen was then named "Starbug" due to its resemblance to some sort of insect

Kryten, as mentioned in the answer to the above question was the creation of Divedroid International and, as shall becoma clear in Red Dwarf VI, a certam Professor Mamet

As for how the orignel Kryten was brought to our screens this had quite a lot to do with the make-up of Bathan Jones (as featured last month) and the costumes of Jacki Pinks way back in Series II The basic Kryten has sinca been recreated every year by various behind-the-scenes people for the ensuing series.

WHY IS RIMMER SUCH A GOIT? (various questioners)
Would Red Dwarf be as entertaining if he was an all round nica guy? No I rest my case

Maxine Lehmann

Thirsty for knowledga?
Hungry for facts?
Then pick up your pencil
And writa off to Max

Junior Encyclopedia
Red Dwarf Smagazine
Fleetway Editions
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THE REMARKABLE RED DWARF DATA BANK

Welcome to the Inquisition - you provide the questions (about just about anything you fancy apparantly) and Adrian Rigalsford proves that he is worthy of lifa

Q How many episodes are there of *Star Trek: The Next Generation*? How many two part stories have been done? (Alan Davies, Haversham)

A: Raaches for *Star Trek* programma guida Flicks through pages Ahal If you count tha original pilot film, *Encounter at Far Point*, as a two-parter, thera's 152 apisodes, as of tha end of Season Six If you'ra going to be pedantic and insist tha pilot should be counted as ona, thera's 151

Two part stories? The trend started as a way of bridging seasons with a cliffhanger (whan will Red Dwarf start doing that, I wondar?), now there's no stopping tham and thay pop up evarywhere Tha *Best of Both Worlds* parts one and two spanned seasons three to four, whila *Redamption* parts ona and two joined seasons four and five Tha two part "Spock" story, *Unification*, was slap-bang in tha middla of Season Five, which ended with *Time's Arrow* part ona, thus leaving Season Six to start with any guesses? - You win! *Tima's Arrow* part two Season Six also saw *Chain of Command* and *Birthright*, both of tham two-partars Okay?

Q Is *Sapphire and Steel* availabla on video? What are the chances of Joanna Lumley appearing in Red Dwarf? (A Joanna Lumley fan - severely so, me-thinks! - Norfolk)

A. ITC Video heve released the first five of the six *Sapphire* and *Steel* stones that were produced, whh tha sixth and final adventure due out in July As for the absolutaly fabulous (I know, I know - *absolutely* crap pun!) Miss Lumley appearing in Red Dwarf who knows? Koo Stark and Frances Barber have been in it, and no lesser name than Anita Dobson pops up in Series VII Roll on Series VII, and take a note Grant Naylor Productions, or you'll have somebody in Norfolk to answer to

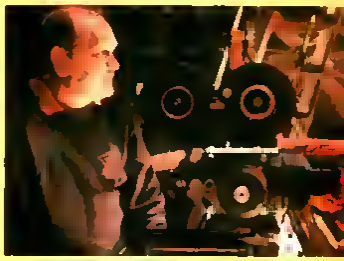
Q A friend, and fellow Red Dwarf fan, says that she saw Craig Charles's youngar brother, Emile, in a film with Robbia Coltrane Is sha right? (Heather Darrow, Middlesex)

A. Sha's right Apart from appearing as tha youngar Lister in the Series III apisoda, *Timeslides*, Emile Charles was in a film called *The Fruit Machine*, mada in 1989 Coltrane appeared in drag, as the transvestita owner of tha nightclub of tha titla, whose brutal murder is witnessed by Charles

Q: Has Red Dwarf Special Effects maestro Peter Wragg ever worked on Doctor *Who*? If so, which stories was he involved with? (James Ross, Lower Parkstone)

A: There are three main *Who*-credits to Wragg s name though as part of tha BBC Special Effects department, he will have undoubtedly dona bits for the serres in the past that went uncredited. Tha stories are *The Visitation*, featuring Peter Davison's fifth Doctor, who was also tha resident Time Lord for *Resurrection of the Daleks*, and *Mindwarp* (which is also known es *Trial of a Time Lord* Episodes 5-8) with Colin Bakar as tha sixth Doctor

For those determined to track it down thara's a book called *Doctor Who - The Making Of A Telavision Series* by Alan Road, datailing the behind the-scanes story of *The Visitation*, with axtansive coveraga of Wragg's work on that particular serial, and thara's also a bit about him in tha Radio Times *Doctor*



Who 20th Anniversary Special but these ara quita rara now, and, especially in tha case of tha special, will cost you quita a bit to buy Try hunting at film fairs or comic marts if you really want them

Q Danny John Jules is credited as being in the movla of *Little Shoppe of Horrors*, but I can't spot him Help! (Anna Jeffries, London)

A. Help is at hand fear not! Look no further than the 'Da-Doo' numbar, whara Seymour (Rick Moranis) buys tha baby Audrey II from the Oriantal store ownar (for those who ara totally confused by all this watch tha film and stop moaning!) Danny can be seen to tha raar of the lina of 'Do Wop' singars at tha bus-stop Oh, and if anyone's trying to find him in tha original black and whita Rogar Corman version, then forgat it, Danny's in the remaka Got that?

Q: Will Lister ever marry Wilma Flintstona or Betty Rubble? (A Flintstone Fan, Peterborough)

A. Tha likalihood of a human being and a call-animated cartoon charactar evar becoming mutually compatible is ramota, as are tha chances of any form of marriage taking placa between tham okay? Besides which, if you think Fred and Barney would just stand idly by during tha ceremony, than you raally must be mad!

Adrian Rigelsford

If you want to know anything about the further or previous caraars of any of the guest stars from Red Dwarf, or if you just want to test Adrian's knowledge on pretty much anything alse, writa to

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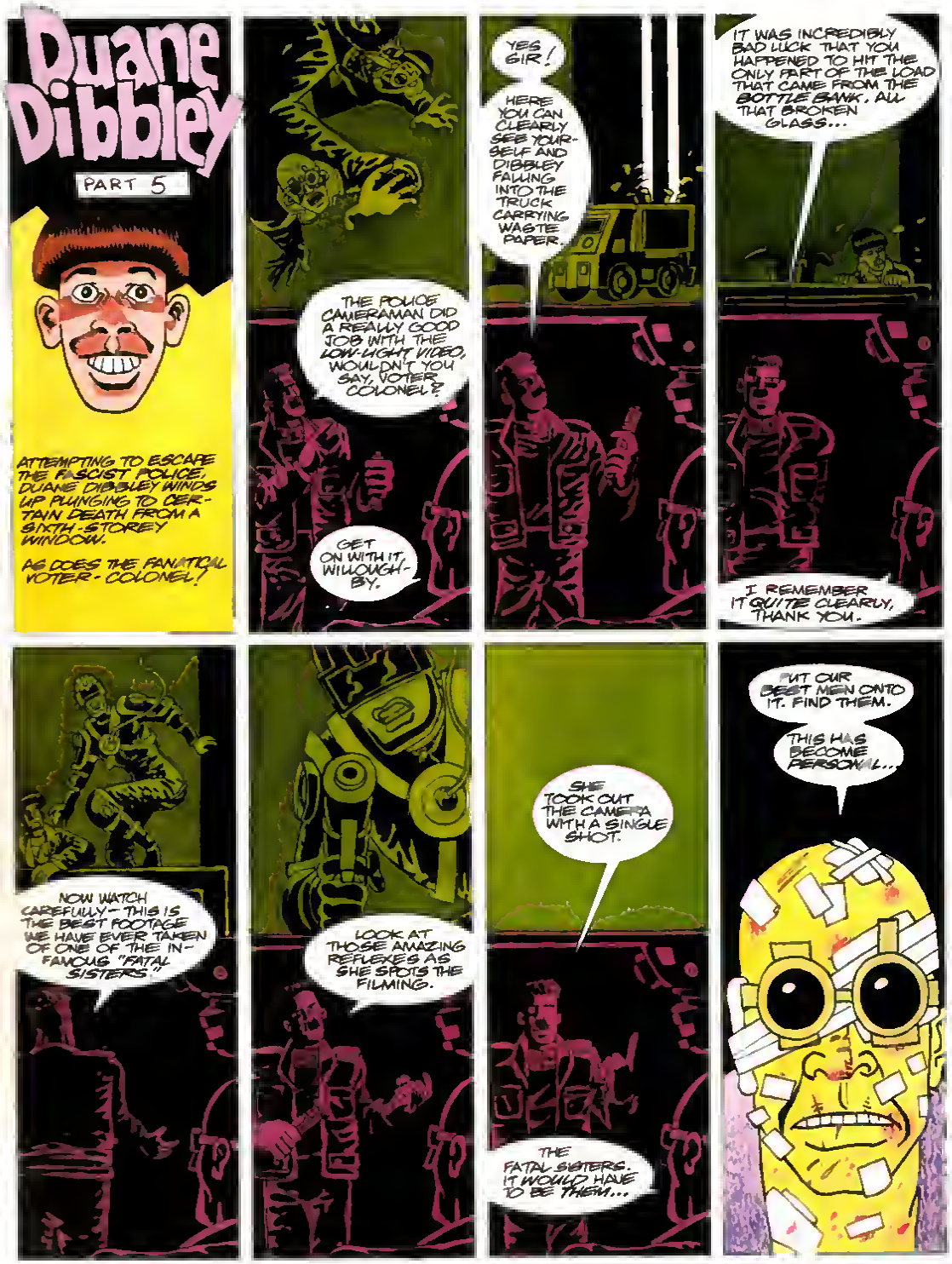
Duane Dibbley
PART 5
ATTEMPTING TO ESCAPE THE FASCIST POLICE, DUANE DIBBLEY WINDS UP PLUNGING TO CERTAIN DEATH FROM A SIXTH-STOREY WINDOW.
AS DOES THE FANATICAL VOTER-COLONEL!
THE POLICE CAMERAMAN DID A REALLY GOOD JOB WITH THE LOW-LIGHT VIDEO, WOULDN'T YOU SAY, VOTER COLONEL?
GET ON WITH IT, WILLOUGHBY.
YES SIR!
HERE YOU CAN CLEARLY SEE YOURSELF AND DIBBLEY FALLING INTO THE TRUCK CARRYING WASTE PAPER.
IT WAS INCREDIBLY BAD LUCK THAT YOU HAPPENED TO HIT THE ONLY PART OF THE LOAD THAT CAME FROM THE BOTTLE BANK. ALL THAT BROKEN GLASS...
I REMEMBER IT QUITE CLEARLY, THANK YOU.
NOW WATCH CAREFULLY - THIS IS THE BEST FOOTAGE WE HAVE EVER TAKEN OF ONE OF THE INFAMOUS "FATAL SISTERS".
LOOK AT THOSE AMAZING REFLEXES AS SHE SPOTS THE FILMING.
SHE TOOK OUT THE CAMERA WITH A SINGLE SHOT.
THE FATAL SISTERS. IT WOULD HAVE TO BE THEM...
PUT OUR BEST MEN ONTO IT. FIND THEM.
THIS HAS BECOME PERSONAL...

TO BE CONSUMMATED!

next month in the Smeg...

YEAR OF THE CAT?

Danny John-Jules unveils his plan to make 'Tongue Tied' this year's Christmas Number One!

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